



# AUSTRALIAN Photography

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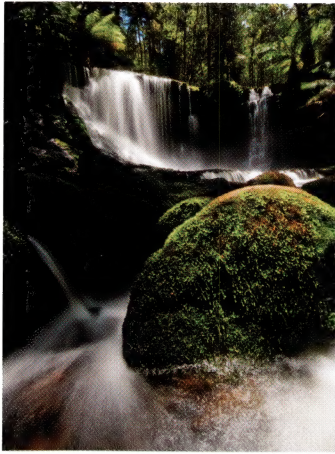
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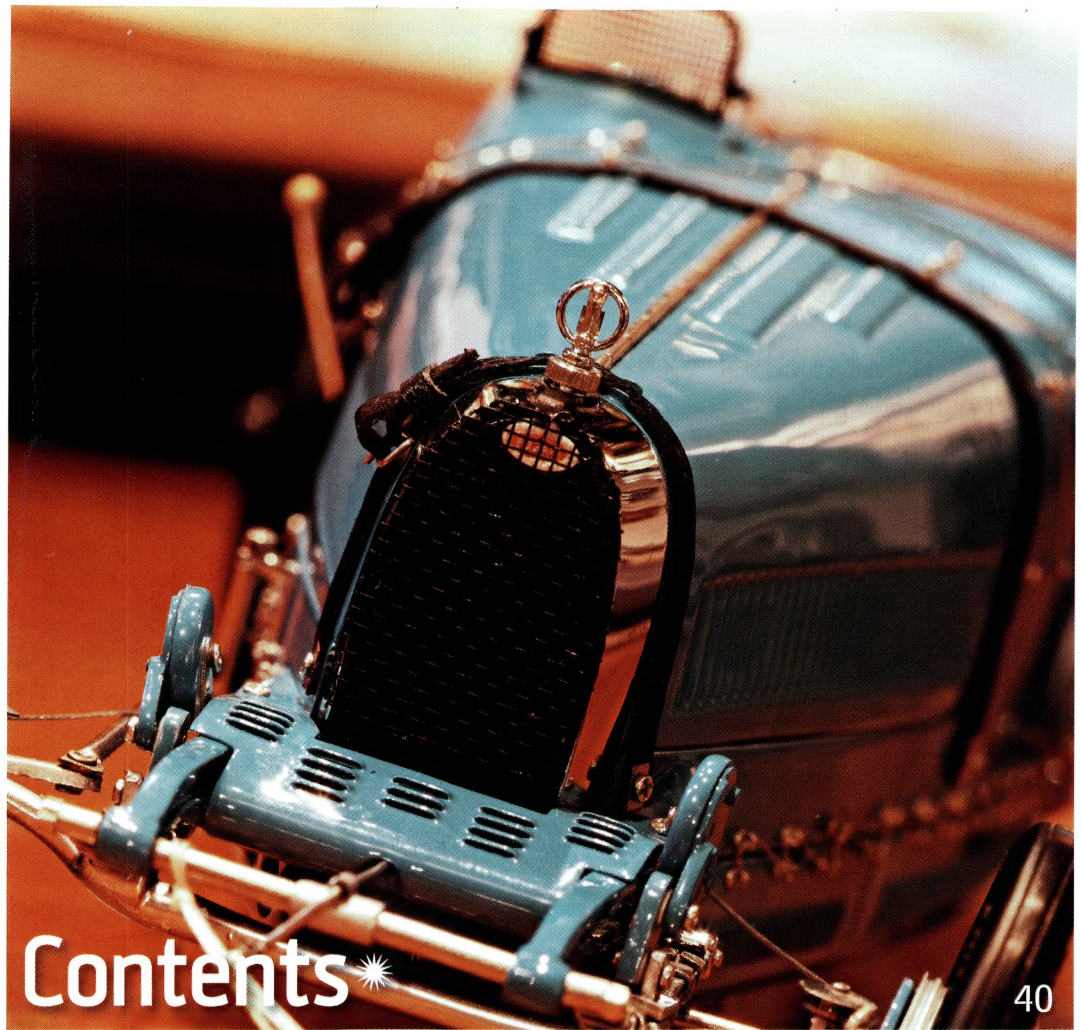
**COVER** Tasmania's Horseshoe Falls in Mt. Field NP, Tasmania. Image by Dylan Toh ( of Everlook Photography) taken with a Canon EOS 40D SLR, Sigma 10-20mm lens @ 11mm, 2s @ f/22, ISO100, tripod used, ND4 filter, levels, colour adjustments, sharpening in Photoshop CS5.



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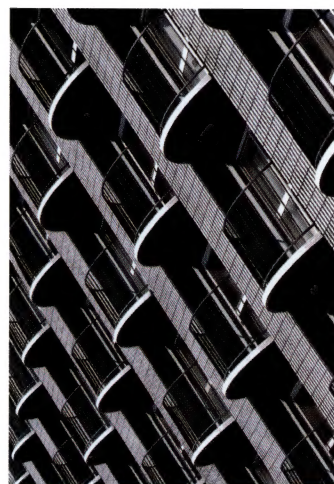
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ESTABLISHED IN 1950

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\* Fujifilm's research July 2010





With Robert Keeley  
EDITOR

## Digital Overload!

Shooting digital images is easy, but cataloguing and archiving them can be more of a challenge, as the editor discovered.

**A**s we all know, shooting digital images is an entirely different ball game to shooting film. Essentially each individual frame a photographer shoots is devalued, relative to the value we used to place on a film frame, simply because it's so easy to re-shoot, and there's very few limits on how much you can shoot. But that can become a poisoned chalice. Recently I was invited to be the official photographer for a sporting group's tour to Greece for a series of cricket matches. It was a major event and it required extensive documentary coverage. I'll be writing about the tour and what I learned from a photographic perspective over some upcoming issues, but here I simply want to comment about the quantity (rather than the quality) of images I collected whilst on this assignment.

The tour received extensive publicity in Greece and there were a number of different media outlets which required images throughout the event. As the tour photographer I was expected to provide them. In all, after a three-week trip I returned with in excess of 5000 images. These were eventually edited down to a final selection of 1800 which I handed over to the tour organisers for their records, and for the use of participants.

There were a lot of lessons to learn on a tour of this scale and I'll go into some detail about what I discovered soon. Here, however, I briefly want to look at the issue of organisation. As most experienced digital shooters already know, it's not the taking of digital pictures which chews up your time, but the fact that it's so easy which really presents the biggest challenge in digital

photography. In short, it's not shooting the pictures that's tough, but editing and cataloguing them afterwards!

The most taxing part of this trip was culling these shots, sorting out a suitable filing system, then physically organising the files into that system and following up with the inevitable editing which most digital images require. Editing and sorting the images I shot each day was a task which occupied many of the evenings I was on tour, and yet when the event ended I was still faced with many more days of work.

The photographer's position on the tour was finalised at relatively short notice, and as an infrequent overseas traveller I decided to consult some of our experienced technical writers (some of whom do more of it) for tips and advice.

I'm pleased to say (for my sake and yours!) their well-founded advice stacked up nicely and proved to be very helpful. As I've stated before, when I travel locally I haven't been inclined to edit images. I haven't carried a laptop with me, preferring to simply store my CF cards and return to my desktop computer to download and edit work on a large screen. However, because this trip was so long, and the amount of work required was so extensive, I needed to change my approach. Shortly before leaving I bought a netbook computer onto which I could download images after each day's shooting. Arguably a netbook isn't ideal for photo editing – its screen is still fairly small, and without a mouse its operation can be tricky – but given my weight restrictions for an international flight, and the fact that I didn't want to pack any of my new camera gear into checked luggage, the small computer best suited my conflicting needs. Its small overall size allowed me to carry it, along with the camera gear, in one bag as hand luggage. Even then, the weight requirements for hand luggage meant that getting it all into the cabin was still a 'touch and go' exercise!

In the end the netbook worked very effectively, and in retrospect it would certainly have been much harder to tackle the assignment without it. A larger laptop would have been better, but given the short notice and my concerns about overall weight, the small computer was a good compromise. The netbook allowed me to handle the initial editing process whilst I was away, but the fact I still had over 5000 images to review when I returned home led me to conclude that arguably the smartest thing to have done was to have taken less pictures in the first place!

**BELOW** On a sports tour of Greece the editor shot several thousand images, which required extensive editing both during and after the assignment. A netbook proved a useful addition to his equipment list!





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**Every current <sup>AUSTRALIAN</sup> Photography subscriber is eligible to enter!**

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Can't see the forest for the trees? Try to clarify your vision by shooting for this category of our photo comp. We are looking for creative images of individual trees, or whole groups.

Winning photos will be showcased in the March 2011 issue.

## Closing Date:

All images must be submitted by December 13, 2010.  
Sorry – no late entries will be accepted.

**Photo Print Size:** No larger than 10"x 8"

## Mail Photographs to:

Australian Photography Magazine  
Your Best Shots  
Attn: Jennifer Harris  
17-21 Bellevue Street,  
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## Digital Images:

Please submit a print of your digital photograph.

## PLEASE Include with entry:

**Full name, Daytime phone, Email, Technical details, Picture title (not compulsory), and Your Aust. Photography Subscriber Number or APS Membership Number.**

Be assured, all entries are verified to be AP Subscribers or Australian Photographic Society members.

**Conditions of Entry:** You need to be a current subscriber to Australian Photography magazine or an APS Member. Only one entry per subscriber. Australian and New Zealand addresses only. To enter this competition you must be a current AP subscriber. New Zealand subscribers need to clearly note they are New Zealand residents. The judges' decision is final and no correspondence will be entered into. Employees of Yaffa Publishing (including staff freelancers) are not permitted to enter. Photographs chosen for publication will be published one time only with the photographer credited. Copyright remains the property of the photographer. The photo must have been taken in the last 12 months. Professional (ABN number) photographers cannot enter. By submitting a photograph means you comply to these conditions of entry.

**Disclaimer:** Yaffa Publishing takes no responsibility for lost or misdirected prints. Please note that entries will no longer be returned.

**PLEASE NOTE:** Only current Australian Photography and APS Members Can Enter.  
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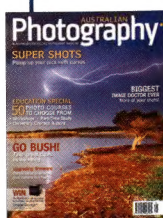
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Any further photographs showcased/ published will receive a free 6 issue subscription from any of the Yaffa Photo Group magazines!





# Your Best Shot: *Dramatic Buildings & Architecture*

*Our First Monthly Selection!*

In this issue we look at the first selection for our "Dramatic Buildings & Architecture" category. There was a good variety of ideas amongst the entries in this section.

Remember, if it's worth submitting it's worth making (or getting) a good print! **AND PLEASE GET YOUR SUBMISSIONS IN EARLY!** As stated each month we need PRINTS for assessment, *but we are now seeking digital submissions via CD.*

**WE MUST ALSO HAVE ALL SHOOTING DETAILS** including camera, lens, shutter speed, aperture, film (if any), filter use, tripod, and details of any software manipulation. **Please note that as stated previously images are no longer being returned!**

The closing date for our next subject, Forests & Trees, is December 13.

**1st Prize:** The winning photographer will be awarded a printer from Epson's extensive range

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Photographer  
**Jacky Jeffrey** {left}

#### Editor's comment

A very different building photographed a bit laterally, this image is very much along the lines of what we were after in this category. Regular contributor Jacky Jeffrey captured this beer-can building through a circular window, a nice framing device which also allows us to see the abandoned remains of this old miner's cottage at Lightning Ridge in outback New South Wales. This image evokes the ragged, run-down atmosphere of frontier towns like this one extremely well.

#### Details

Nikon D300, Auto mode, ISO 200, polarising filter.





Photographer  
**Garry Searle** {above}

#### Editor's comment

Shooting any type of building or architecture can be a surprisingly difficult challenge. The building doesn't change so photographers need to explore it under a range of conditions. Here, this simple old fishmongers' shed has taken on a very different ambience by being captured under tungsten lights at night. The warm orange glow it emits is totally different to how it would appear under ordinary day light. A smaller aperture also creates a star-like effect from the nearby light pole globe. Use of a tripod has assisted keeping this long exposure sharp.

#### Details

Pentax K200D, Sigma 30mm f/1.4 lens, f/8 @ 6s, ISO 100, tripod, minor adjustment of colour balance, brightness/contrast, and cropping in Photoshop.

Photographer  
**Rod Riley** {left}

#### Editor's comment

As stated above, buildings don't move, but the atmospherics around them do change. Here the photographer has been on hand for just such a moment near Eureka Tower in Melbourne. This odd effect almost makes the building look like it's attempting to break through the sound barrier! The other elements in the picture all work in the lower part of the frame.

#### Details

Canon EOS 350D, 35-55mm lens @ 55mm focal length, 1/500s @ f/5.6, ISO 400.





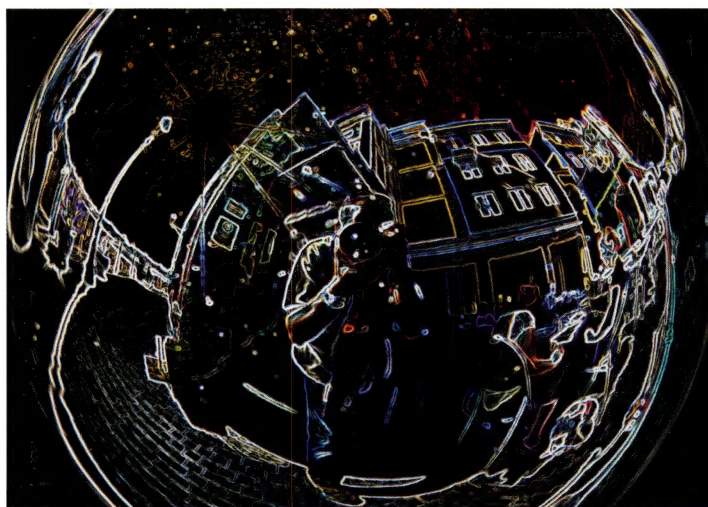
# Your best shot DRAMATIC BUILDINGS & ARCHITECTURE

Photographer

**Peter Diamond** {below}

## Editor's comment

Now here's a radical approach, which we suspect will polarise our readers (and not in a photographic way)! You will either like something like this, or not, but one thing you can't deny is that it's very hard to ignore it. We certainly didn't. Peter Diamond photographed this Italian-style city street on the Gold Coast seen through the surface of a stainless steel ball. Then he adjusted the 'fish eye' image radically in Photoshop CS4. As I said, you'll either like it or not, but it's hard to ignore it, and in our competition categories we're always looking for images which really jump out at us.



## Details

Pentax K7 DSLR, 28-200mm zoom lens @ 200mm focal length, 1/125s @ f/14, ISO 200, stylizing in Photoshop CS4.



Photographer

**David Bryan** {left}

## Editor's comment

The trick to coming up with good images of buildings and architecture is seeing things differently. These classic old terrace houses have some interesting patterns, but David Bryan has tweaked the shot by adding a slight angle to his composition. We think it works to add just a touch of dynamism to the shot, and the warm tone is also effective. A simple, but strong image.

## Details

Canon 400D, 18-85mm @ 47mm, 1/25s @ f/11, ISO 100, minor adjustment of levels and sharpening in Photoshop Elements 5.







Photographer  
**Lyn Cosham** {left}

#### Editor's comment

Here's another way to approach architectural images – look for the details. In this case the photographer has captured a pattern amongst the detail at one of the world's most famous buildings, Westminster Abbey in London. The image was taken in early evening light at the end of a summer's day, so the shadows work effectively to create modelling on these statues. The fact they are all individual carvings, but still work as an overall pattern, adds impact, and the photographer has used a telephoto lens to isolate them from the rest of this very ornate structure. The only minor quibble is that small sliver of shadow at the right edge.

#### Details

Nikon D80, 70-300mm lens @ 300mm, 1/250s @ f/10, ISO 140, handheld, sharpened.



Photographer  
**Paul Lucas** {left}

#### Editor's comment

A simple shot of a dramatic sculpture in St. Louis, USA, this image is nicely framed by the dark bushes at the top of the composition. By shooting above ground level the photographer has cut out the distractions of tourists and surrounding buildings and parkland to keep the shot clean and well defined. The lighting also works well and the vertical composition suits the subject.

#### Details

Fujifilm FinePix 6900, 8mm focal length, 1/315s @ f/5, ISO 100.



## Your best shot DRAMATIC BUILDINGS & ARCHITECTURE



Photographer  
**Ken Sedgmen** {left}

### Editor's comment

There's a lot to like with this dramatic image, but there is one significant thing wrong, for which we deducted some points. Silhouettes are often a guaranteed path to a successful picture, as long as the photographer takes heed of a couple of simple rules when shooting them. Firstly, you need to make sure the outline you're photographing is quite distinctive, and secondly, you need to avoid large featureless black slabs within the image. Ken Sedgmen has mostly fulfilled the first objective, but fallen for the second (admittedly, it can be easy to do so). The dramatic tower makes a good silhouette, and the stone pavement in the foreground also adds an effective touch. As well, those angled black lines create a powerful (and slightly claustrophobic) framing of the main feature. Unfortunately, where the photographer loses a few points is because he's allowed far too much featureless black on either side of the tower. While you can make an argument for using "negative space" in images, in this instance, we think those black slabs to the left and right are just wasted. Nonetheless, the overall idea has merit, and it's different enough to earn selection for this month.

### Details

Pentax K10 D, 10-20mm wide-angle lens @ 10mm, 1/1000s @ f/9.5, ISO 100, minor adjustment of levels.

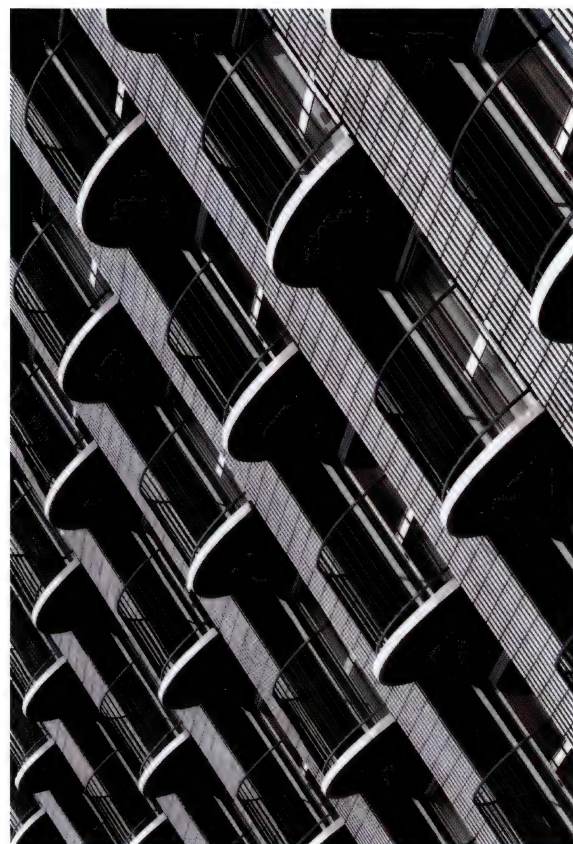
Photographer  
**Andrew Fuller** {right}

### Editor's comment

While it's a standard concept to cut in tight on architecture when patterns make it worthwhile, photographers still have to come up with something interesting or the idea won't fly. Often what makes architecture images work is the play of light upon structures, and that's the case here. The photographer waited for strong overhead light, and that created the harsh lines and strong pattern which we see here. Good photographs can often arise from a patient wait for the right light at the right time. Here that patient wait has paid dividends. Nice tight cropping as well.

### Details

Nikon D300, Nikkor 70-300mm VR @ 70mm, f/11 @ 1/80s, ISO 200.







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# Questions & Answers



With Prashbutita A. Greco

## Film Stains In Scanning

★ **Q:** I've recently started digitising my film negatives. Unfortunately, some have developed a bad brown stain, making them almost impossible to use. Could you or one of your readers who know about film identify what these stains are, and what I can do to eliminate them? These 20-year-old Fujicolor 200 negatives have been reasonably well looked after (kept in their folders and not used). I've tried washing them using Agepon Wetting Agent and cleaning them with PEC-12 (Archival Photographic Emulsion Cleaner). Neither of these affected the impact of the stains.

Cary Bennett, Port Stephens, NSW.

★ **A:** I have at least several tens of thousands of film-based images, including colour negative, going back to 1988 and even earlier. Some photographer friends of mine have each taken a huge amount of more film-based images than me. I've not yet seen the kind of damage displayed in your example, even though I've used plenty of Fujicolor colour negative stock. From what I can see on the scan you indeed do have "staining" of the film, as opposed to a growth/infestation of mould, mildew or fungus. Use of liquids on an already deteriorating film carries risks (like softening of the emulsion). I'd suggest commencing with the worst affected films, and start by scanning them in their current condition. Ensure you archive those digital files before attempting any procedures which are intended to "improve" the situation.

Most likely the yellowish stains are a result of deterioration of the film itself. This would have been accelerated if the film was stored under high temperature conditions. Perhaps, too, the processing of the film might have contributed.

Are all the negatives exhibiting the same type of problem? Are some better than others? Do you have any film strips which show no evidence of problems? Did you always go to the same lab for processing? It's significant the

staining is apparent in the lightest areas of the scan (due to the inversion required from the negative, this corresponds to areas of greater density or "darker" on the negative).

If your scanner has a fourth (infra-red) channel, then activating your scanning software's dust and scratch removal function will provide some assistance in giving you a better starting image, though you'll have to test to determine how much benefit will be provided. Patented technology licensed from Kodak (which acquired Applied Science Fiction) is called digital ICE (Image Correction and Enhancement) and it's particularly effective.

Photoshop CS5 with its Content Aware Fill capability would help expedite your manual retouching workflow. If you don't have CS5 there are various plug-in filters which work well, such as Akvis Retoucher, or Alien Skin's Image Doctor, etc.

*The Permanence and Care of Color Photographs* is a 758-page book available for free from [www.wilhelm-research.com](http://www.wilhelm-research.com) and it goes into great detail about this problem.

There's also some useful information at [www.colinrobinson.com/care.html](http://www.colinrobinson.com/care.html).

You might wish to contact people involved with photo conservation, such as The National Library of Australia, the ANU, or your state library. Any AP readers who have direct experience of this particular situation, or can offer any useful advice, are invited to contact me. I'll forward your email on. Footnote: Responding to my questions, Cary Bennett confirmed he'd lived in climates which weren't excessively hot, the negs had been in "dark storage", there were no stains on the prints originally made from them, and all the affected negs had been processed at one particular lab. This tends to support the hypothesis of faulty processing.

## Migrating Photos: Win XP to Win 7

★ **Q:** I've been using Photoshop Elements 7 on my old Windows XP computer. When I updated to a new computer and installed Windows 7, I downloaded all my old documents to the new computer. It didn't bring my photos across. After different attempts, I did get the My Pictures folder, but not any of the photos edited in Elements. Ted Bartlett, Kiama Downs, NSW.

★ **A:** By default, Windows XP stores the User's documents in various possible folders



under the "C:\Documents and Settings" folder.

If you normally log-in under the Administrator account, these would be found under C:\Documents and Settings\Administrator, eg. C:\Documents and Settings\Administrator\My Documents\My Pictures

Or, if you normally log-in under an account name such as TedBartlett, these would be found under C:\Documents and Settings\TedBartlett\My Documents\My Pictures

Also, you might have a Shared Documents folder: C:\Documents and Settings\All Users\Documents

Again, there might also be a Default User folder: C:\Documents and Settings\Default User

It seems that you eventually succeeded in transferring all of your pictures across to the new computer. To make your Elements catalogues functional again you'll need to use the Backup And Restore command within Elements. See the TechNote by Adobe (also applicable to Photoshop Elements 7) at <http://kb2.adobe.com/cps/402/kb402894.html>

Also, have a look at Photoshop Elements 6/7/8 (Windows) Frequently Asked Questions (FAQ) by John R. Ellis (Last updated June, 2010) [www.johnrellis.com](http://www.johnrellis.com).





Damaged Emulsion: Time has shown up processing problems with this negative film.

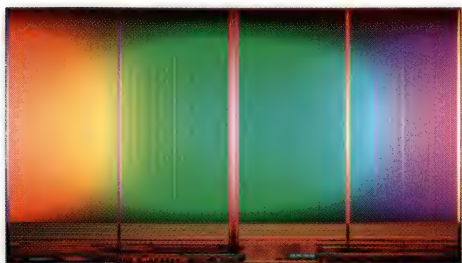
IMAGE BY CARY BENNETT.

## Memory Cards: Limited Lifespan

✱ **Q:** Do memory cards have a limited lifespan? Should I have a program in place to replace them before they malfunction? If it's recommended that they be replaced periodically, can you give any advice when this should be done? Also, should the formatting of the memory cards always be done using the "Format" function in-camera?

*Greg Hale, Runaway Bay, Qld.*

✱ **A:** Flash memory does have a limited lifespan, as you can glean from the specification



**ABOVE** Nothing lasts forever: flash memory's limited lifespan may be inconsequential, given that we're constantly upgrading to bigger, faster cards.

for rated number of Erase/Write cycles for the device in question. There are currently two types of technology in use for flash memory devices: SLC (Single-Level Cell) and MLC (Multi-Level Cell). It's worth noting that manufacturers often don't explicitly state what technology is in their products.

SLC devices can store only one bit of data (two possible values, or "states") per storage location (cell), MLC devices can store 4 or 8 possible values per cell: hence the names. Due to the higher storage densities, MLC is more economical (in terms of gigabytes per dollar) than SLC. However, compared with SLC, the downside is generally slower speeds (write speeds, in particular), an inability to operate at higher temperatures, and reduced reliability (typically 10x less erase/write cycles). Continuing technological developments have been benefitting MLC. Also, better algorithms for dealing with error correction (MLC has much higher bit error rates, due to the much closer proximity of the threshold voltages for the various levels).

On a practical level, to minimise the risks you'd want to carry, and use multiple memory cards. Swap between cards during

that day's photography, to spread your photos so the possible failure of one card (which can also be due to mechanical failure like solder connections, particularly for the contact pins), Printed Circuit Board cracks, or other electronic failures like the controller chip, won't be disastrous. With the flash memory components being specified for typically 10,000, 100,000 or even 1 million write cycles, you're not likely to wear out the card in normal usage. This is a major consideration, though, for other applications such as a server (where continuous 'writes' are occurring).

Delving deeper into the functioning of the cards, note that these have a "wear-levelling" mechanism in-built. Given that the number of write cycles is finite, circuitry will allocate cells to be written to, such that these writes occur on an equitable basis. For performing your own testing of your flash memory devices, there's a wonderful little utility, H2testw, (freeware, <http://sosfakeflash.wordpress.com>). Windows only, this portable program allows writing to your device, then verifying that all the written data can be read back correctly.

Note: If there are existing images on the card, you can potentially overwrite these in performing these tests. Be sure you've already copied any and all images from that card which you wish to keep. Then, format the card (so you can specify that all of the card can be written to).

Due to the vagaries and intricacies of file systems, it's always advisable – and best practice – to format the card in-camera before you use it again, after having safely transferred the images to your backup device (laptop or PC) and successfully verified all the files.

While you can certainly format the card whilst it's connected to your PC (via a card reader), there's the risk that the camera won't recognise the card, or that problems can occur later on. Best avoided where possible! ✱

## ✱ Have a question?

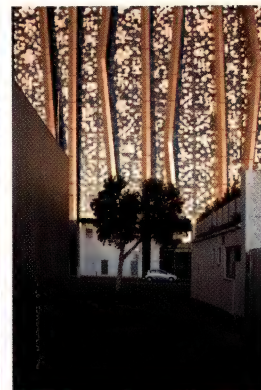
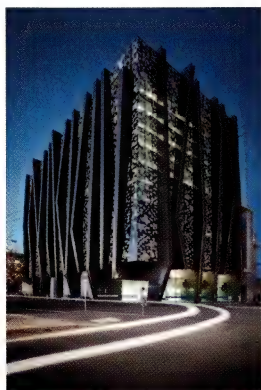
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SERIES WINNER, GARY ANNETT WITH IMAGES OF UNIVERSITY OF MELBOURNE BUSINESS & ECONOMICS.

## Melbourne Open House 2010

Melbourne Open House, a festival which promotes the Victorian capital's architectural history, has also awarded prizes for photographs of some of the city's outstanding buildings. Record numbers took part in Melbourne Open House 2010, with over 65,000 visits to 59 buildings over a weekend in late July. MOH spokesperson, Robert Larocca said Melburnians have shown a great interest in the city's historic architecture, exploring some of its oldest and newest buildings. "The aim of the weekend was to showcase Melbourne's rich architectural history by inviting people into buildings from the 19th, 20th and 21st centuries." An initiative of the Committee for Melbourne and in its third year, Melbourne Open House showcases Melbourne's architecture and is part of the Victorian Government's State of Design Festival. Winners of the photographic section of the festival included: the series winner – Gary Annett with images of University of Melbourne Business & Economics; detail winner – William Watt with an image of Orica Building; people/crowd winner – Angie Muccillo with an image of Athenaeum Library; exterior winner – Ken Ng with an image of Council House 2; and interior winner – Pietro Giordano with an image of Federation Square.



### SONY WORLD PHOTOGRAPHY

Professional and 'serious enthusiast' photographers can enter the Sony World Photography Awards and will be judged on a body of work. The 14 professional categories are in three genres – Commercial, Fine Art and Photojournalism & Documentary – and new categories of Lifestyle, Still Life, and People. The Open competition, which replaces the amateur competition, has been created for the growing number of people who love photography. It has nine categories including Nature & Wildlife, Travel and After Dark, and is judged on a single image. Winners of the Professional and Open categories will each receive their trophies at the Sony World Photography Awards ceremony in London on April 27 next year. The winner of the L'Iris d'Or/Sony World Photographer of the Year will also be announced and will be presented with US\$25,000 as well as Sony Alpha DSLR camera equipment. The overall Open competition winner will receive US\$5,000 and Alpha DSLR equipment. Entries close on January 5, 2011. Visit [www.worldphoto.org](http://www.worldphoto.org).

## A New Jerusalem

An exhibition focusing on places of worship around central Melbourne is on display at the City Gallery until December 31. The curators say that through the images of photographer Zoe Ali and text from writer Christos Tsiolkas *A New Jerusalem* takes visitors through the streets and laneways of Melbourne, exploring expressions of worship and cultural diversity. "Melbourne is a city which is globally significant for the diversity of its faiths and places of worship. We're thrilled to work with two renowned Melbourne artists on a public exhibition which reveals and celebrates the true cultural diversity of the city," said Cr Jennifer Kanis, Future Melbourne Committee Chair.

Zoe Ali's images show all 61 places of worship within the city, plus favourites from neighbouring areas. Each photograph captures the perspective of a passer-by; peering at doorways, gazing high to the distinctive rooflines or taking a moment to appreciate ornate detail.

*A New Jerusalem* is at the City Gallery (inside Halfix at Melbourne Town Hall, 110 Swanston Street, Melbourne). Gallery hours are Monday from 10am to 2pm, Tuesday to Friday from 11am to 6pm, and Saturday from 10am to 4pm. Admission is free.





## Rallies For Photographers' Rights

The first nationwide protest rallies by Australian photographers against increasing regulation of their craft from all levels of government were held last August. In Sydney more than 700 photographers and their supporters gathered at Campbells Cove (on the western side of Circular Quay) to vent their concerns, while another rally which drew several hundred participants was held in Melbourne on the steps of Parliament House. What brought all of these people together was a concern about the rising tide of restrictions governing photography – be it “commercial” or otherwise – which are now in place around the country.

The Sydney rally was organised by Arts Freedom Australia (AFA), a lobby group set up by veteran panoramic photographer Ken Duncan in 2004. What inspired it was the response that AFA received to its submissions on photographic policy at Uluru in the Northern Territory. “If government won’t listen to us when we make these submissions then we need to show them we have numbers backing us up,” said Duncan.

But concerns about Uluru weren’t the only issues which had been playing on photographers’ minds. In the months prior to the rally, the Arts Freedom Australia blog site and the Arts Freedom Australia Facebook page ran complaints from photographers across the country. Whether they were sick of being seen as potential paedophiles, terrorists or commercial plunderers who needed to be restrained, many photographers gave vent to their feeling that ‘enough is enough’. A common form of attire at the Sydney rally was a

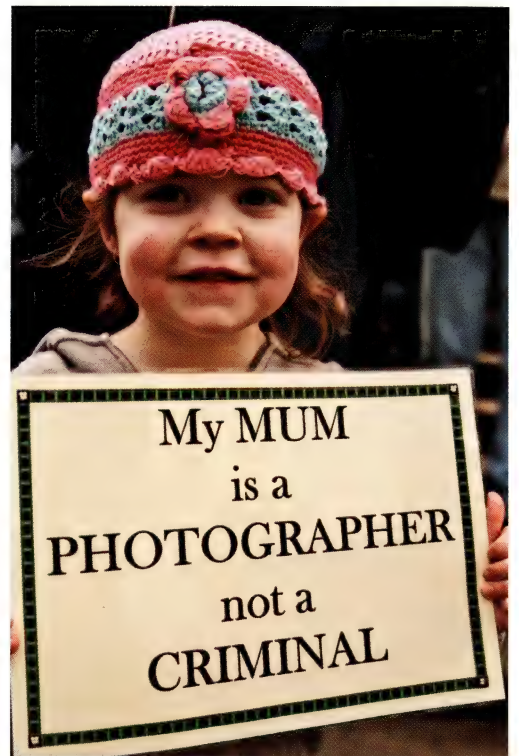
specially made T-shirt which proclaimed in large type face, “I’m a Photographer, Not a Criminal”.

The Sydney rally heard speeches from Ken Duncan as well as fellow shooters Christian Fletcher, Leo Meier and Peter Walton. Duncan, who was awarded an OAM (Order of Australia Medal) in 2009, told the crowd that photographers only wanted their “basic civil liberties” to be accepted, recognised and respected. He said this included the right to take photographs “without being harassed, hassled and regarded as law breakers.” “And photographers should be respected,” he emphasised.

“After all, in this country, photographers have been instrumental in getting many of our best-known national parks and other wilderness areas protected. The photography of Leo Meier was crucial in the bid made many years ago by our Federal government when Kakadu National Park was first put up for a World Heritage listing. And the photography of pioneers such as Olegas Truchanas and Peter Dombrovskis was instrumental in getting large slabs of the Tasmanian wilderness protected.”

Peter Walton took up the theme of photographers as potential law breakers. Decked out in a convict outfit and holding a placard which read, “Guilty of Promoting Australia – Without A Permit”, Walton spoke openly about his misdemeanours in taking pictures in national parks without a permit.

To the cheers of the crowd Walton tore up his Parks Victoria photographic licence after relating how a bureaucrat within that organisation could not explain why such a



document was needed or why he should pay for this ‘privilege’ either. Messages of support for the rally were also read out from Liz Dombrovskis, the wife of the late Tasmanian wilderness photographer Peter Dombrovskis, and from Debbie Jarver, the wife of the late Peter Jarver, who produced iconic images of Top End thunderstorms in the 1980s and early 1990s.

The Sydney rally received prime-time television coverage on the ABC, Nine and Ten networks. The Ten news coverage ran for almost two minutes and clearly visible in the on-air footage were hundreds of cameras and the placards bearing pointed messages such as “Artists Have Rights”, “Capture The Moment, Not The Photographer”, and “Don’t Censor Our Sensors”.

Duncan said the protest was only the beginning of what might be a long campaign to advance the civil rights of both amateur and professional photographers.

Within 10 days of the Sydney rally, Arts Freedom Australia executive members had already met with the NSW Minister for the Arts, where they explained the negative impact various policies were having upon photographers’ rights across that state, and pressed their case for a relaxation of the overly restrictive rules.

Duncan concluded, “We invite everybody who is concerned about artistic freedoms to join with us in making them a reality.” - By Ross Barnett. \*



### COMMONWEALTH PHOTO AWARDS

Young Australian Lewis Jarrett is the only Pacific region winner of the Commonwealth Photographic Awards this year. He has won one of the top four global prizes in the awards, the only international photography competition of its kind. The Royal Commonwealth Society is an international education charity, based in London. Its aim is to encourage international understanding and engage people with the modern Commonwealth. The Young Commonwealth Competitions provide creative ways for young people to compete internationally, and to engage with global issues, with entries open across the Commonwealth’s 54 countries. This year the organisers received thousands of entries across the three disciplines of writing, film and photography. Jarrett’s image can be viewed at <http://www.thercs.org/youth/thisyearsphotoawards>





# The Full-Frame Dilemma

Peter Burian discusses **the benefits and drawbacks of DSLRs with a full-sized 24x36mm sensor**, compared to those fitted with various smaller sensors.

**B**efore switching to digital capture, the majority of experienced photography enthusiasts used analogue SLR cameras with a 24x36mm film frame. This size was standard, but it was virtually abandoned when affordable digital SLRs were being developed. While a few of the early pro cameras used a 24x36mm sensor, they were prohibitively expensive, often costing as much as a new car! In order to keep their consumer-oriented DSLRs more affordable, the manufacturers decided to use smaller and thus much less costly sensors.

Still used in most digital SLR cameras, the exact dimensions of these CMOS and CCD chips varies, but 14.9x22.3mm and 15.8x23.6mm are the most common sizes. Canon was the first manufacturer to introduce an affordable camera with a 24x36mm sensor in 2005 - its 12.7 megapixel EOS 5D. But it

wasn't until 2008 this category really started to grow with the introduction of more enthusiast-level full-frame digital SLRs.

There are a number of reasons for the development of an increasing number of consumer-grade DSLRs with a large 24x36mm sensor, and why this trend is likely to continue. On the other hand, there are equally valid reasons for the continued popularity of models with the more typical smaller sensors. Whether you're thinking of upgrading, or are perfectly happy with your current DSLR, it's worth understanding the rationale behind both types of cameras.

**Pixel Size:** Imagine cramming millions of photo sensitive dots on a postage stamp-sized chip and you can appreciate that each of these have to be microscopically small. Increase the surface area of the sensor by about 2.5x (to 24x36mm), and each pixel can be much larger; hence it can capture more

photons (light particles) in less time. This allows the sensor to provide greater signal purity: a stronger signal-to-noise ratio so less gain or amplification is required at high ISO levels. The resulting images are "cleaner" – that is they show less digital noise, without obvious "graininess" or colourful speckles which can ruin an image, and with less need for noise reduction processing which can obscure intricate detail.

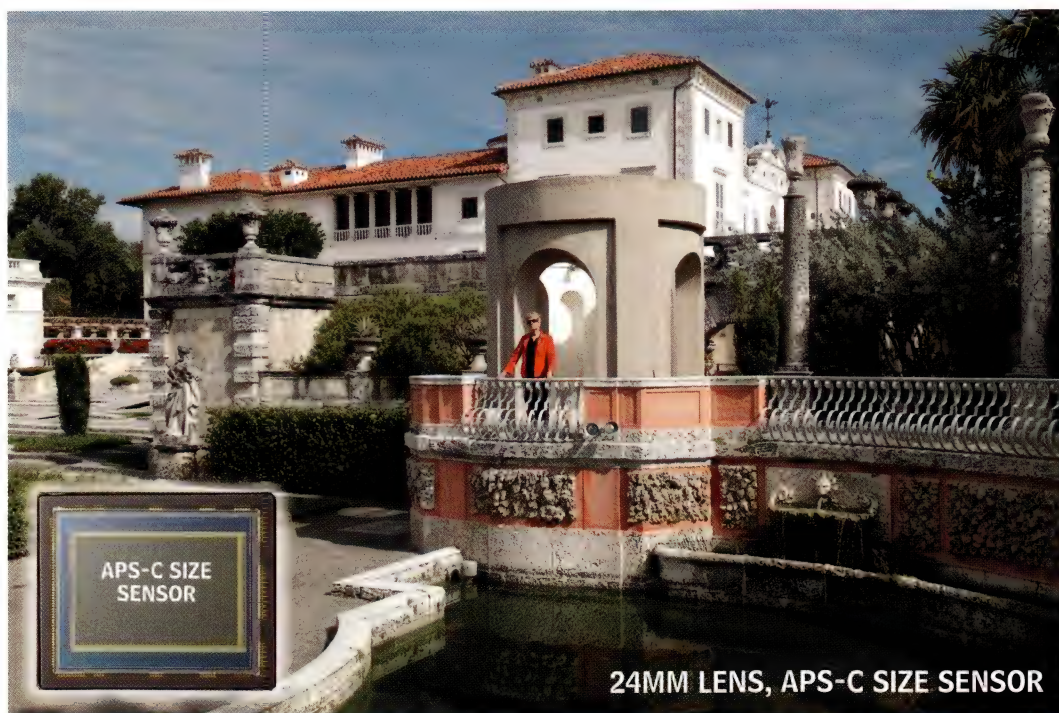
As a bonus, larger pixels also provide a wider dynamic or tonal range: more detail in both the bright and the dark areas of a photo. For instance, imagine the interior of a cathedral, with light streaming in through a few stained glass windows, but illuminating only a third of the interior. A sensor with a wider dynamic range will provide images with more visible detail in the entire scene. On the other hand, a camera with very sophisticated processing can provide similar







24MM LENS, FULL-SIZE 24X36MM SENSOR



24MM LENS, APS-C SIZE SENSOR

**ABOVE & LEFT** All three manufacturers market zoom lenses with a 24mm focal length and that provides a very wide angle of view (above) when used with a full-frame sensor camera like the EOS 5D MK II. Use the same focal length on a DSLR with the APS-C size sensor however, such as the EOS 7D, and the picture coverage is not nearly as wide due to field-of-view crop (left). This aspect makes a large sensor camera particularly attractive for anyone who already owns multi-platform lenses and really appreciates wide-angle image making.

**OPPOSITE PAGE** A full-frame camera doesn't produce the field-of-view crop or so-called "focal length magnification factor" which you get with a small sensor DSLR. However, the same effect can be achieved by cropping in a computer. While this will discard millions of pixels that's rarely a problem with the massive image files produced by the 21 or 24.6 megapixel cameras. (EOS 5D Mk II)



## HOW TO: *Choose The Right Sensor*



**ABOVE** With any full-frame DSLR, it's important to use the best available lenses - at their optimal apertures - in order to get the best possible image quality across the entire frame. While testing the Sony a850, I found definite benefits when I used the superb Carl Zeiss 24-70mm lens, particularly in the f/7.1 to f/11 range. (at 24mm; f/7.1)

dynamic range, although the images may exhibit a bit more digital noise.

**Resolution:** Because the huge sensor allows for larger pixels, both Canon and Sony decided to offer enthusiast-level DSLRs with very high resolution: 21.5 and 24.6 megapixels, respectively. Nikon decided to stick to 12.1 MP resolution for its consumer-grade D700 to maintain much a larger pixel size. Ultra-high high resolution can be attractive to those who frequently need prints much larger than 33x48cm. On the other hand, as pixel count increases, each dot becomes smaller. The sensor's light-gathering efficiency diminishes, so high ISO image quality suffers to some extent.

**Lens Compatibility:** Aside from the technical issues, some long-time photo enthusiasts demanded full-frame sensor



### FULL FRAME DSLRs

#### Canon EOS 5D Mk II

This 21.5 MP camera model (using 6.4 micron size pixels) with stainless steel/magnesium water-resistant body features a very large viewfinder with 98% frame coverage. In addition to a multitude of modes, functions and overrides both Live View and Movie mode are available. Only a built-in flash is missing. This DSLR is remarkably versatile, fast to focus and process images, but not super fast in framing at 3.9 fps. Image quality is outstanding.

After some sharpening, images made at ISO 50 to 400 are suitable for making clean, richly detailed 51x76cm prints. Even at ISO 800 the images are surprisingly "clean", with well-defined intricate detail; they're fine for making good 33x48cm prints. My best ISO 1600 captures made beautiful 28x38cm glossies while ISO 3200 provided very good letter-sized prints.





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## HOW TO: *Choose The Right Sensor*

**RIGHT** The Sony and Nikon full-frame DSLRs can be used with the smaller DT or DX lenses, but they do cause vignetting: the small lens cannot fill the full image area of a 24x36mm sensor. Whether you allow the camera to crop automatically or do so yourself with software, the final image will be much smaller (Sony a850; 30mm DT lens).

cameras for an entirely different reason. They owned lenses from a 35mm SLR system and found that the smaller APS-C sensor produced a field-of-view crop or a “focal length magnification factor” of 1.5x or 1.6x. Consequently, their wide-angle lenses no longer provided a very impressive field of view (picture coverage). While very short lenses have been available for several years, some shooters were not keen on buying an additional lens such as a 10-20mm or 12-24mm zoom.

Owners of the full-sized lenses - usually called multi-platform - can buy a Canon, Nikon or Sony DSLR which will provide the full angle of view they expected with their old 35mm cameras. That's great for some, but most DSLR users already own the smaller EF-S, DX or DT-series of



lenses. These were designed for the cameras with the APS-C size sensor so they cannot project the large image circle required to fill a 24x36mm frame. The Nikon D700 and Sony a900 can be used with the smaller lenses, although image size - and hence resolution - will be much lower.

**Telephoto Factors:** Even photographers who own some of the larger multi-format lenses may want to stick to a DSLR with the APS-C sized sensor. That's because the smaller sensor produces a 1.5x or 1.6x field-of-view crop often called a “focal length magnification factor”. Hence, there's no need to buy a super telephoto lens for frame-filling photos of sports, wildlife or other distant subjects. For example, the long end of a compact 75-300mm zoom provides a 450mm equivalent (Nikon on Sony) or a 480mm equivalent (EOS) with a small sensor DSLR.

On the other hand, this factor doesn't actually extend the “reach” of any lens. A small sensor DSLR simply includes less of the subject's surroundings; that merely simulates the use of a longer telephoto lens. It's easy to achieve exactly the same frame-filling effect by cropping a full-frame image in a computer so the subject is larger in the remaining image area. Granted, that requires discarding millions of pixels, so it's best to start with a full-frame DSLR with a 20+ megapixel sensor.

**Size/Weight/Price:** A full-frame camera is far more expensive and less portable than a model with the APS-C size sensor. That's because it requires a larger shutter, reflex mirror, pentaprism, etc. All of that increases size, weight and the cost of manufacturing; and the larger cameras also require the larger multi-platform lenses. This is a definite drawback to any camera with a 24x36mm sensor.



### FULL FRAME DSLRS

#### Nikon D700

This rugged, weather-resistant magnesium alloy camera uses Nikon's 12.1 MP sensor (with huge 8.45 micron size pixels) and is absolutely packed with capabilities, including built-in flash and Live View, but no Movie mode. It features a large viewfinder with 95% scene coverage and a fast 5fps burst mode; for blazing 8fps speed - simply add the optional MB-D10 battery grip.

The D700 produced absolutely great images at ISO 100 to 400. After increasing the file size (“repping up” in Photoshop) and some sharpening, the images are suitable for excellent 36x53cm prints and decent 41x61cm prints. No other DSLR has a sensor with larger pixels, making the Nikon D700 a leader in high ISO quality. Even my ISO 1600 images made very clean 30x38cm glossies and ISO 3200 and 6400 were fine for very good, though grainy, letter-sized prints.







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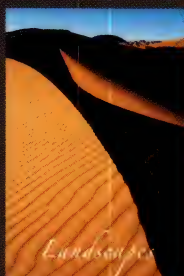
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## How to: Choose The Right Sensor



### FULL FRAME DSLRs

#### Sony a900 and a850

With 24.6 megapixel resolution (and 5.9 micron size pixels) these are rugged DSLRs with dual processors in a large moisture-resistant magnesium alloy body. The two cameras are identical in most major features except for viewfinder coverage (100% vs. 98%, respectively) and burst speed (5fps vs. 3fps). Both are very well equipped, but do not include built-in flash, Live View or Movie mode. The pixels aren't particularly large (5.9 microns), but low ISO photos produce outstanding 51x76cm prints due to the impressive level of resolution. I found that ISO 400 provides nice 33x48cm prints, without obvious graininess. Even at ISO 800 digital noise is well controlled; the photos are quite smooth and richly detailed, suitable for good 28x42cm inkjet prints. By ISO 1600, a mottled colour pattern is visible, but it's not that problematic in letter-sized prints.



### The Bottom Line

For the reasons discussed earlier, not everyone should be buying a full-frame DSLR. But if you're convinced you are a candidate for a camera of this type, which one should you get? The decision may be simple if you already own several multi-platform Canon EF, Nikon AF or Sony/Dynax lenses. It would make sense to stick to an existing system, as I did. Remember too that the Sony and Nikon cameras can also be used with any DT or DX lenses which you may own, though at much lower effective resolution.

Otherwise, review my comments, the full specs on a web site and your own budgetary constraints. One camera should emerge as the best for your needs or preferences. Be sure to consider the framing speed if you often shoot action, or resolution if you often make or order prints larger than 41x61cm. Regardless of the camera you select, keep one important aspect in mind.

With a full-frame sensor optical quality is an important consideration. Use a high-grade lens - particularly a recent model which has been extensively optimised for digital capture - for the best resolution and sharpness at the edges of the frame. An old, inexpensive AF zoom will work fine, but you'll be disappointed with some aspects of the images, particularly when viewing large prints. However, combine a 24x36mm sensor with a superb lens and the results can be absolutely spectacular.

AP's North American correspondent, Canadian stock photographer Peter Burian ([www.peterburian.com](http://www.peterburian.com)) is the author of several books including *Mastering Digital Photography and Imaging* as well as *Magic Lantern Guides to digital SLR cameras*. He is also a digital photography course instructor with *BetterPhoto.com*.



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# DSLRs & Dust



Pete Wilson-Jones explains the danger which dust poses to your images when you're shooting with a digital SLR, and outlines some strategies to counter this potentially damaging problem.

**M**any new DSLRs are touted as being 'dust-resistant' or even 'dust-proof' – and for the most part this is true. Technology which shakes dust free when cameras are turned on or off is common on a lot of modern DSLRs. However, there are times when any DSLR is vulnerable to contamination. So when exactly is that? Every time you change a lens! Both camera and lenses are at an elevated risk of infiltration by floating dirt, dust, soot and small fibres, meaning that if strict procedures aren't followed, you'll find yourself with ruined images and spending more time at the camera cleaning shop than you'd like. But keeping dust out of the camera and off the sensor is easier if you follow some simple steps every time you do a lens changeover.

You can only see dust sometimes. For instance, when a ray of early morning or afternoon light penetrates your lounge room window and you notice the tiny particles dancing their way through the beam. But the reality is that dust is constantly swirling around us. It's all-pervasive and has the uncanny ability of finding its way into every nook and cranny available. Our planet was created from it, we constantly breathe it, and we also eat some of this zero-calorie treat, sprinkled in varying quantities on each and every meal! In fact it's been estimated that the average person will consume around half a kilo of dust in their lifetime!

## Dangerous Dust

Your DSLR camera isn't immune to the relentless campaign by dust to invade it, no matter what the sales brochures might tell you. And many photographers will see an infiltration by the intrepid enemy at some point in the life of their camera – the dark, circular blotches which multiply over time, sometimes appearing after only a few months of regular use with a new camera. They may be more pronounced when you're using a particular lens, (usually your favourite one) and typically you'll put up with the tedious task of spotting out every image using software – for a while. You may at some point get so frustrated you consider trying to clean the sensor yourself...but wait, it's best you stop right there! This is the time when it's much safer (and often cheaper) to go in to your camera repair shop for a \$50-\$100 camera/lens clean rather than risk damage to the delicate sensor and facing a replacement bill which could be in the thousands. It should be noted there are products on the market for contact DIY sensor cleaning, and the instructions make it seem really easy. But you only have to drag one piece of resident grit across your sensor during the process and you'll be looking at between \$1000-\$2000 to replace it.

That said, if you have just noticed dust spots appearing in your images, it may be possible to do a blower job to remove the contaminants (see the box), but remember



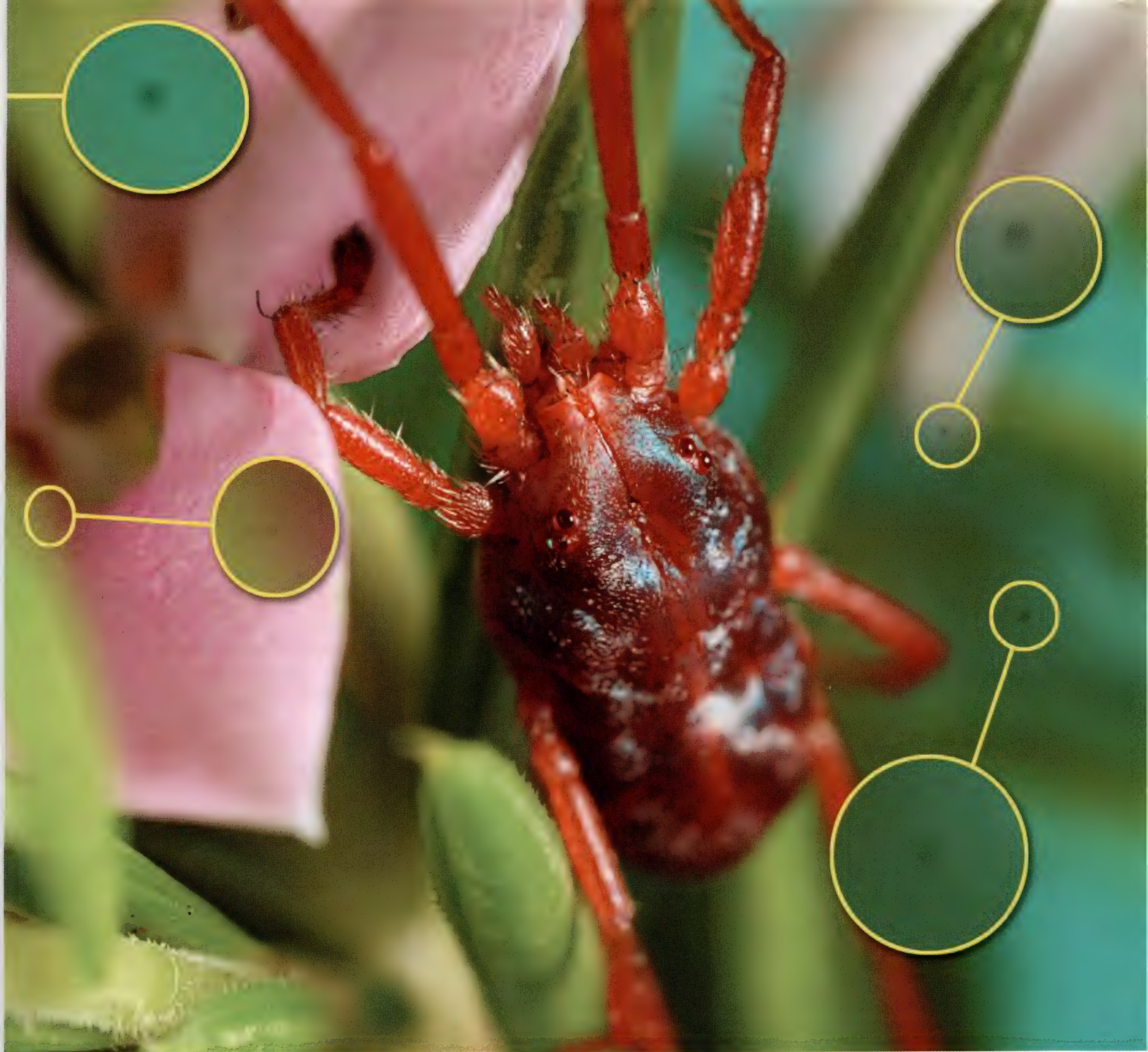
On modern, high pixel-count sensors even a tiny speck of dust on the surface can spoil a potentially great photo. Depending on where the spots appear in your images, it isn't always possible to remove them, especially when they are in areas of graduated colour like this example. Canon 450D, MP-E 65mm macro lens, f/8 @ 1 sec, 100 ISO.

that over time moisture in the air can cause dust and soot particles to weld themselves to the camera's sensor surface, making it impossible to remove them with a blower. The bottom line is that if you don't remove the dust early on, the blower method might not fix the problem, and that's when it's time to take your gear in for a professional clean.

## Another Solution

Having been affected by the 'dust and weld' issue since I switched to digital gear a few years ago, (dust was only a minor issue with film) – I have developed what I believe is a necessary and highly effective technique for minimising dust entry into my DSLR. I've adhered to this technique strictly over the





## ☀ Avoiding Dust Contamination

- If you've been moving around, wait a few moments for the air to settle before changing a lens
- Use a large-capacity blower to remove dirt and dust from your camera before you change a lens
- Have an empty end cap ready to accept the lens you're removing from the camera
- Have the replacement lens standing upright on its end cap, with the cap loosened
- Always keep the camera's mirror chamber facing the ground/downwards while changing a lens, whether you're doing it hand-held or using a tripod
- Try to avoid changing lenses outdoors, but if you have no choice:
  - Choose the most dust-free place you can find
  - Choose somewhere that is wind-protected
  - Carry a plastic shopping bag or small bin liner to lay down as a clean surface for your lens changes



**ABOVE** The large size Giotto Rocket blower is rugged and powerful – a great ally in the war against dust contamination of your precious photography gear.



## How to: *Keep Your DSLR Dust-free*



### STEP BY STEP: THERE SHE BLOWS!

**Step 1:** Mount your camera on a tripod and aim it towards the floor. Remove the lens and place it in its end cap.

**Step 2:** Insert the blower into the mirror chamber and give a couple of puffs to remove any loose debris

**Step 3:** In the camera menu, select 'Mirror Lockup' and activate it, then depress the shutter button to lock up the mirror (you will have to work fast now. Mirror lockup is often timed – mine is one minute before the mirror drops back down. Check your operating manual before you start)

**Step 4:** Get down low so you can see the sensor. Insert the blower to around 1 or 2cm from the sensor and give it some serious puffs with the blower. Take care not to make physical contact with the sensor at any time. Release the mirror lockup by pressing the shutter button again and give the mirror chamber another puff or two with the blower. Re-attach the lens and take a test shot. If the blow clean hasn't fixed the problem, it's more than likely you have a 'welded' dust problem, and it would be a good time to get your camera and lenses professionally cleaned.

\* An alternative to blowing is a non-contact vacuum system that uses compressed air to suck dirt out of the camera and lenses. It's called the 'Green Clean CCD Cleaner Kit' (full frame and APS-C versions available), however at around \$165 it's a fair jump in price from even the highest quality/large volume hand blowers currently available.

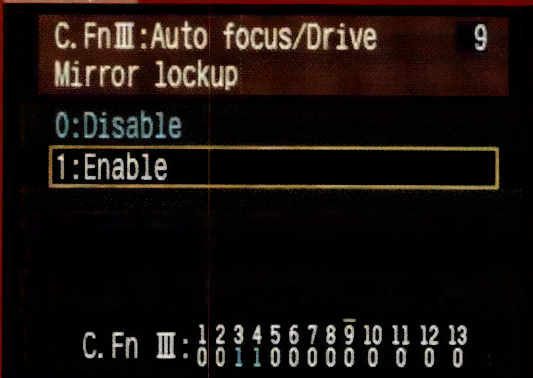
#### Step 1



#### Step 2



#### Step 3



#### Step 4



past 18 months, and to this day I still have a spotless sensor on my Canon EOS 450D to prove it's worth. The technique is used frequently, with lots of lens changes.

### Dust and Gravity

It may be almost microscopic and seemingly as light as air, but good old gravity ensures that in a wind-free environment dust, as well as soot and small fibres move inexorably and slowly downwards. However, as we move around we create little eddies and swirls of air around us, causing upwellings of airborne contaminants, so it's a good idea when exposing your lens or camera innards to the air to try to find a relatively windless place, and wait a few moments for the air you disturbed close by to settle before you begin. Even if you can't find the ideal place to change your lens, the following technique will assist greatly in minimising the risk of contamination to your camera sensor.

### Setting Up

Please refer to the illustrations on these pages for a step-by-step guide to dust-free lens changeovers.

It's important to locate a level, dust-free surface for the change – if you have no other choice than to change in the outdoors on a dirty surface, a plastic shopping bag or bin liner can provide a versatile, clean surface which can be laid out anywhere for the purpose. It weighs next to nothing and takes up surprisingly little space in your camera bag or pocket.

Once you've decided on a good spot and laid out your bin liner, it's essential to first visually inspect the outside of the camera for dust and debris, especially the area around where the lens attaches to the body. Use a quality blower like a Giotto Rocket or other large-chambered air puffer to blast the dust off. Check the outside of the replacement lens as well – especially around the end cap (at the camera mounting end), and use the blower to clean it as required. Do this with the end cap attached – if your lenses are already dust-free and you follow this technique, they should never need to have air blown into the business end. Having de-dusted your gear you're now ready to do the changeover. Have everything you need (camera, new lens and spare end cap) ready and in easy reach.



## ✱ Step by Step: The Digital Quick-change Artist



**Step 1:** Have the replacement lens ready by loosening its end cap and standing it, cap down, on a clean flat surface. Place an empty lens cap next to it, ready to accept the lens you are removing.



**Step 2:** With the camera pointing towards the ground, detach the lens, quickly invert it (rotate it 180°) and insert it into the empty end cap.



**Step 3:** Still keeping the camera pointed towards the ground, lift the replacement lens out of its loosened cap and invert/attach to the camera.

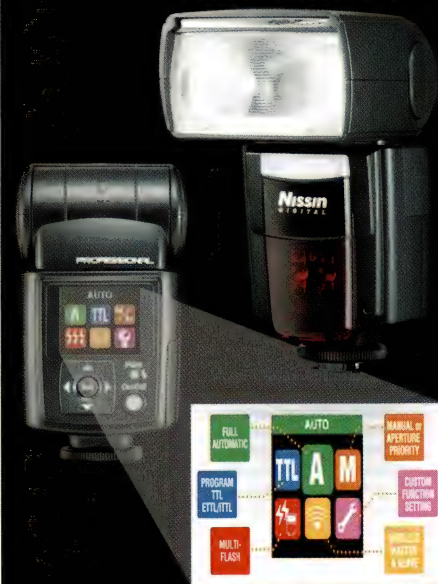
## The Changeover

During the lens changeover it's important that the camera opening always faces the ground. And the lens mount should always face the ground too, except for that final moment you flip it over and connect it to the camera. Remember – gravity works in your favour here. It's difficult for dust to float upwards unless there's air turbulence. Try practicing the technique in a dust-free area at home, and you'll find it doesn't take long for it to become second nature. The idea is to minimise the amount of time the camera and lenses are exposed. The accompanying photos show a hand-held lens changeover. If you're changing lenses with your camera mounted on a tripod, always remember to

tilt the camera towards the ground first, and have the replacement lens and spare end cap close by.

There will, of course, be times when it just isn't possible to be this fussy when changing your lenses. For instance, you might be out in the open shooting a sports event, chasing wildlife or even in that "Magnum Moment" (at a critical juncture in your shooting period), and don't have the luxury of time to stop and do a clean changeover. Nevertheless, if you have problems with sensor contamination, and your gear has been properly cleaned, by adopting this method whenever possible after that you'll notice a big reduction in the amount of dust getting in. ✱

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## The Blue Tier Reserve, Tas

Thomas Ryan [outlines the features and highlights outdoor photographers can discover](#) in one of Tasmania's most scenic and dramatic regions.

**T**he Blue Tier Reserve on Tasmania's east coast offers photographers a wide range of attractions, including rainforest walks, waterfalls and wildlife, mixed with a rich social history of mining and farming activities. It's roughly a two and a half hour drive from Launceston to the Blue Tier Reserve, and about three hours drive from Hobart. The original indigenous inhabitants of the Blue Tier region are the Trouwunna people. Europeans discovered tin in the Blue Tier region in 1876, and since then the area has had mining, grazing, forestry, and more recently tourism as the basis of its economy. Mining was sporadic, with the last activity in this industry occurring in the late 1990s. In 1958 "the Tier", as it's locally known, was listed a State Forest Reserve, covering around 5000 hectares. It's well worth exploring.

### Gould's Country

Gould's Country is about 20km inland from the east coast town of St Helens. It's from Gould Country's dairy farming pastures you first glimpse uninterrupted views of the Blue Tier range. Gould's Country was once a larger settlement made up of shops, a school, a post office and a hotel, but it's now predominately dairy farming land. The rolling green hills of Gould's Country, coupled with the views of the Blue Tier, and quaint timber homes and churches, create some fine photo opportunities before you make your way to the Blue Tier Reserve.

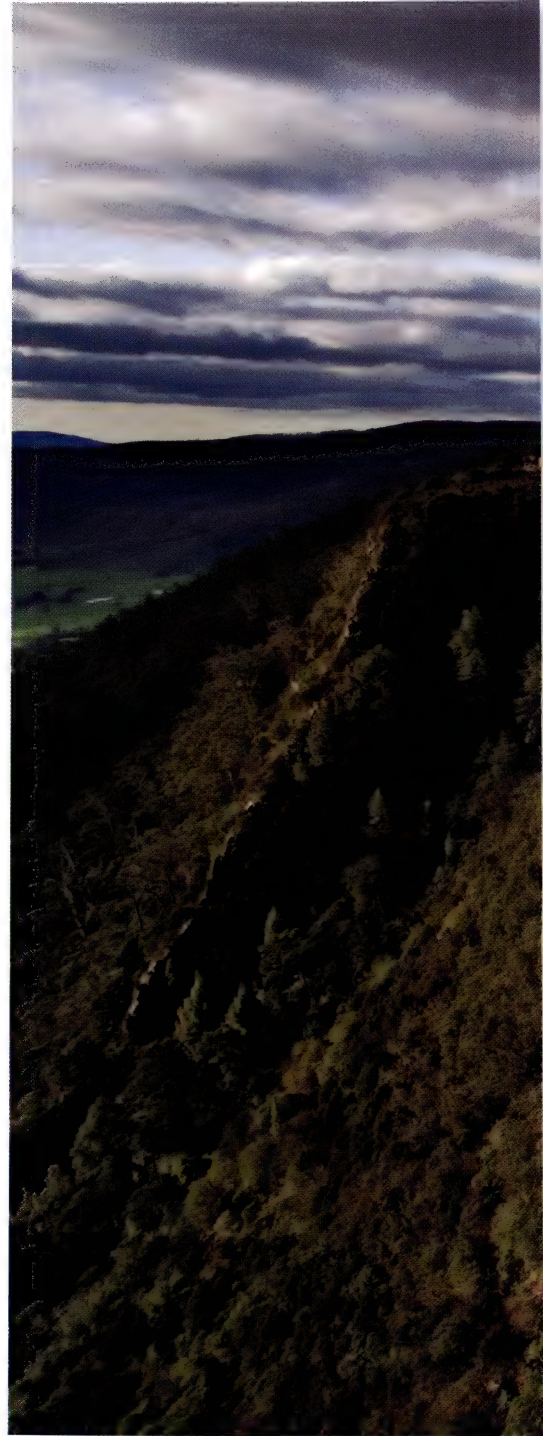
### The Blue Tier Reserve

As you ascend from Gould's Country the winding dirt road becomes steeper, and fertile pastures give way to wet temperate

rainforest and an exposed alpine plateau. In some respects it's actually akin to a lunar landscape, with stunted native pepper trees and large fallen tree logs evidence of past logging and grazing activities. This is in contrast to other areas of the reserve where there are still tall ancient stands of Myrtle, and Celery-Top Pine. There is a wide variety of native animals including the wombats, echidnas pygmy possums, paddymelons, eastern freshwater lobster, Tasmanian Devils, and wedge-tailed eagles to name a few which call the Blue Tier region home.

### Goblin Forest Walk

This timber deck walk (400m return) is an excellent introduction to the reserve. The track's name is apt, as one could imagine goblins and fairies in this micro landscape







**MAIN IMAGE** Ralph Falls is best shot in late afternoon light or in overcast conditions with an ultra wide angle lens to capture all of the falls. Canon EOS 350D, 10-22mm lens, 1/40s @f11, ISO100, tripod used.



**LEFT** The ruined remains of the Anchor Mine Stampers in overcast conditions. The even light created some good ambience here for photographs. Canon EOS 350D, 70-200mm lens, 3.2 seconds @ f8, ISO 100, tripod used.

**OPPOSITE PAGE** There is a rich variety of fungus throughout the autumn and winter months in the region. Canon EOS 350D, Canon 100mm macro lens, 4 seconds @f8, ISO100, tripod used.



## Locations ★ THE BLUE TIER RESERVE, TAS

of tea trees which stain the old tin-mining streams yellow, whilst white and green mosses shimmer in the soft mountain light. I found getting down low and shooting with a zoom or macro lens was useful in shooting the small flora and fungi.

### Moon Valley Rim Circuit

The Moon Valley Rim Circuit (a 3.4km loop) provides the chance to photograph small plant life and some dramatic vistas. On a clear day it's possible to view Gould's Country valley, as well as Mt Albert, Mt Victoria and Ben Lomond. You can also view the distant east coast ocean. The day I was visited was hazy, but I used a telephoto lens to shoot the shapes of the mountains doused in haze, creating abstract style monotone images. There are countless fungi, mosses, lichens and flora which call the rugged alpine conditions their home and which are often seen alongside walking tracks, making them easy subjects to photograph. In the summer delicate purple and white flowering orchids are prominent, often near boulders, seeking shelter from the alpine winds.

### Wellington Creek Circuit

The Wellington Creek Circuit (7.3km loop) brings the Blue Tier's natural and human history together. The first couple of kilometres traverse open and windswept country, but much of the track winds through mature stands of rainforest trees including Myrtle, Blackwood, Celery Top-Pine and Sassafras. The density of these ancient trees means a tripod is essential for photographers to shoot the dark under-story. There are countless subjects to photograph along the way, including the large stands of ancient knotted Myrtle trees, branches of which are covered in ferns. Although the Myrtle tree isn't deciduous, its leaves change colour from green to hues of orange through the seasons. I found the fallen leaves made for nice foreground interest when shooting a dramatic wide angle of the trees, as did close-up shots of the branches. There are many mining and forestry relics along the way and these are sign-posted with historical information.

### Blue Tier Waterfalls

**Halls Falls & The Stampers Walk:** Halls Falls is accessed off the Tasman Highway via a one kilometre drive on a well-maintained dirt road. There are several

photo opportunities along the easy 30-minute walk through temperate forest, including the option of shooting mosses and fungi which cling to dead logs and small rivulets enclosed by large tree ferns. There are a series of waterfalls which cascade over rocks and the first of these is seen from a high platform looking down into the river and its banks clad with native flora. From here the track splits into two. It's a steep 100m walk down to the base of Halls Falls. The waterfall tumbles over a rock face into a deep fern-laden gully.

The Falls and its surrounds are covered by shade most of the day, so a tripod is essential to avoid blurred images from longer exposures. I found the falls were best shot in the early morning, because by the afternoon the sun is directly behind the waterfall, creating harsh lighting.

Heading back up the steep ascent from Halls Falls, it's an easy 400m walk along the edge of the forest-clad hillside to the Weir Dam, which was constructed in the 20th century for mining activities. The passage of time has softened the concrete wall, and the overflow coupled with the river flowing in the foreground creates some good opportunities for photographs.

Continuing from the Halls Falls car park it's a 5km drive on dirt road to The Stampers Walk. The Stampers Battery was used to crush iron ore before its further treatment. The remaining 10 Stampers are imposing, but one could imagine the noise when, in their hey-day, there were 100 of them pounding away! The Blue Tier region has a rich mining history and the easy five-minute walk to the Stampers provides a great visual account of these past activities. I found shooting the Stampers on an upward angle created an imposing perspective, whilst shooting from the second viewing platform allows a photographer to include the surrounding mass of ferns which are growing around them. Changing lenses and getting in close is also worthwhile because there are lots of intricate details, including rusting signage and bolts, as well

as the ferns and lichens, which are slowly reclaiming the rusting ruins.

**St. Columba Falls:** St Columba Falls would have to be one of the most spectacular waterfalls in northeast Tasmania, cascading over a cliff face into the ferny glade below. It's about a 40km sealed drive from St Helens. Massive fern trees are at home in the moist conditions, which host a wide variety of light-sensitive plant life. Be sure to take a tripod, because the light here is very low, with exposures often running into several seconds. Shooting on an overcast day or late in the afternoon can be useful in avoiding



**RIGHT** Union Church Cemetery, Goulds Country. I wanted to add some drama to the scene so I photographed in overcast conditions and converted to monotone. Canon EOS 350D, 10-22mm lens @ f16, 3 bracket exposures taken and blended in processing for even highlight and shadow details.





**LEFT** There are several impressive tall standing Tasmanian Myrtle Trees in the region. This one was captured on the Wellington Creek Circuit track. Canon 350D, 10-22mm lens @ f8, ISO 100, 3 bracket exposures blended for even highlights and shadow detail, tripod used.

**FAR LEFT** Halls Falls is best captured in overcast conditions. Canon EOS 350D, 10-22mm lens, 0.6s @f16, ISO100, tripod used.





# Locations \* THE BLUE TIER RESERVE, TAS

uneven light conditions. I found my photos of the falls were best achieved from the car park. Shooting with a telephoto zoom lens allowed me to isolate the waterfall whilst including surrounding rainforest.

**Ralph Falls:** The unsealed road which branches off the road to St. Columba Falls can be rough depending on if and when maintenance has been done, but it's good enough for a standard two-wheel drive vehicle to traverse with care, and is about a 20-minute drive from St. Columba Falls. The road ascends through stands of forest plantations as well as pockets of Tasmanian Myrtle, until giving way to alpine heath vegetation. Views and photographs of Mt. Albert and Mt. Victoria can be achieved from the plateau. The Ralph Falls loop track takes about 40 minutes and provides ample opportunities to explore different micro-climates, including an impressive ancient stand of myrtle rainforest, juxtaposed with heathland.

As you get closer to Ralph Falls the track is abruptly interrupted by a cliff face which you have to traverse to get a good view. Ralph Falls drops off the highland plateau and down into the rainforest and farming land below. Shooting late in the evening when the sunlight is on the falls, or alternatively on an overcast day, is effective. A focal length of no less than 16mm (film equivalent) is a must if all of Ralph Falls is to be composed in one image. The picturesque views beyond the falls, taking in the farming valley below and enclosed by patches of rainforest and wet eucalypt, also provide good photo opportunities.

The last section of the walk loops through stands of tea tree and to Cash's Gorge viewing platform, from which you look

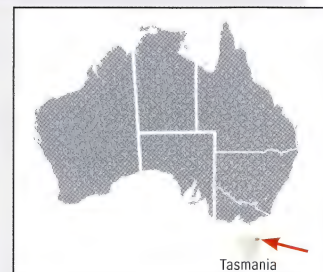
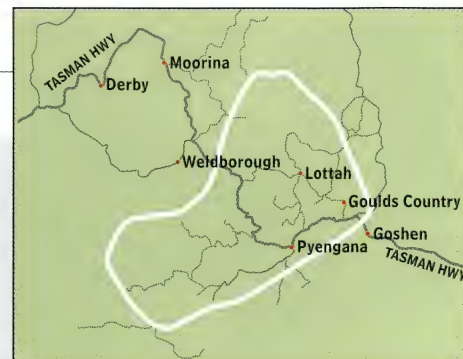
## Further Information

Here's a few tips to bear in mind when you're travelling through this rugged region.

- Information, history, and brochures about the Blue Tier Reserve and its surrounds can be obtained at the St. Helens History Room, Cecelia Street, St. Helens, ph: (03) 6376 1744 email: historyroom@hotmail.com
- Weather is changeable in this mountainous region so it's always advisable to pack adequate food and clothing.
- Also carry a lens cloth, as many of the waterfalls and damp environments can create condensation and/or leave water droplets on your camera equipment.
- Late winter and early spring are when the air is clearest and both periods can be excellent for landscape photography. Try to plan a few days at least for adequate coverage here.
- Whilst the dirt roads are generally well maintained, be cautious when you're driving as they are narrow and winding and often damp.

## Accommodation and Photographic Options

- The closest camera supplies can be bought in Launceston at Stallards Camera House, a 2.5 hour drive from St Helens.
- There's a wide variety of accommodation and shopping options at St Helens. Visit Discover Tasmania for accommodation options: [www.discovertasmania.com/destinations/east\\_coast](http://www.discovertasmania.com/destinations/east_coast)
- Free camping is available on the Blue Tier summit, but only basic toilet and BBQ facilities.
- The Pub in Paddock at Pyengana offers meals and accommodation and is close to Columba Falls, ph: (03) 6373 6121
- The Weldborough Hotel at Weldborough offers meals and accommodation options, including camping and rooms. Ph: (03) 6354 2223, web: [www.weldborough.com.au/](http://www.weldborough.com.au/)
- Sweets Hill Bed and Breakfast is in Gould's Country close to Blue Tier, ph: (03) 6373 6224.



down into an impressive deep rocky chasm. From the height of the viewing platform the trees below look like heads of broccoli! From here the scenery changes into an exposed landscape supporting a host of native flowering plants and reeds, before you make your way back to the car park. Whether or not you visit some or all of these places, you'll

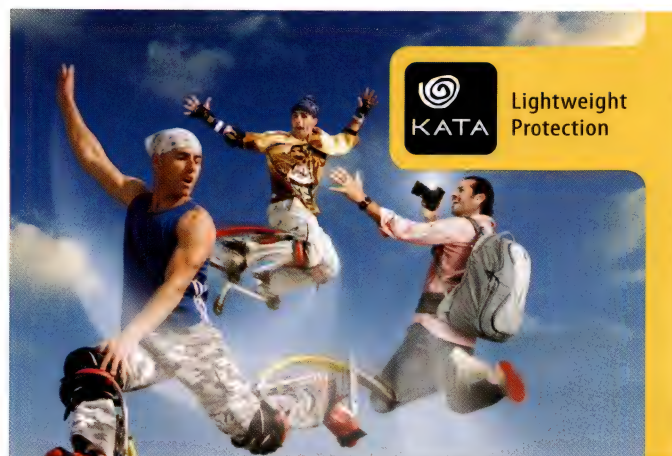
be rewarded with a diverse experience and images which range from small and intimate details of plant life and rusty mining relics, through to spectacular waterfalls, rivers and panoramic vistas of the Blue Tier region. Within a reasonably small area you'll find tremendous variety, and a really worthwhile and challenging shooting experience. \*

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# Straight Shooter



With Darran Leal

## Making *Photo Art*

Veteran pro outdoor and wildlife photographer Darran Leal begins his new column with an explanation of how he re-worked an image of a wildlife subject well-known to him from the Namibian bush.

**P**hotographers are artists. We create images either in-camera, or go a step further by using a software program, a special paper...the list is long. Today digital technology has allowed people of all ages to become artists. From phones to professional cameras, photography can be fun and creative for everyone. We now have "apps" which allow us to get creative with an image in seconds and send that image around the world in seconds. And for larger and perhaps more serious artistic work we have Photoshop and Lightroom, plus lots of other options.

I'm always looking at new ways to be artistic, often for a more serious result, rather than the many fun and quirky methods available. The most interesting method I've seen currently is called 'Pixel Bender', which is relatively new to the market. It's a plug-in (free via Adobe) for Photoshop CS5 and even better, it's uncomplicated. I am a big fan of the "KISS" (Keep It Simple) principle in photography. Pixel Bender sticks to this concept and I think it offers really unusual and creative results. I now have 'bent images' at O'Reilly's Rainforest Retreat in Queensland and will soon have them displayed at the Wilderness Gallery in Tasmania.



### LEFT & OPPOSITE

Shot with a Nikon D700 and Sigma 150-500mm lens at 370mm, f/5.6 @ 1/500s, hand held, ISO 200. Processed in Photoshop CS5 and Pixel Bender (Oilpaint). I imported the image into Adobe Lightroom for final processing including Fill-light & Sharpen.

I chose the lion seen here to be my key example in this feature because he's a favourite subject, and a lion I've 'run into' more than once! This beast was photographed in Namibia, in western Africa, and it's one of my favourite locations to shoot on earth because it has 300m high sand dunes, the Skeleton Coast and big game, from lions to elephants and more. I'm going back next year for my 10th trip and I can't wait to shoot some new images! Perhaps more 'bent' lions will result.

Now some of you would be saying you don't own CS5, but Pixel Bender is not the only tool to offer different artistic results. The ability to produce photo art is open to many types of techniques and styles – Pixel Bender is just one. You can start in-camera, with simple techniques using various shutter speeds, or perhaps an

ND (Neutral Density) filter. You can go a step further with your choice of software, how you print, and how you display your images. In this column I want to encourage you to understand your camera equipment and the many technical options available to you after you press the shutter button. With more knowledge and technique comes artistic freedom. Remember that you'll improve your photography best by going out and shooting regularly. Don't be scared to make mistakes. Read photo magazines and books and target your creative interests. I highly recommend you also set yourself projects. Perhaps you might want to make your own book. Combine all these ideas to help you reach your creative goals. And enjoy your photography! \*

Visit Darran Leal's informative website [www.worldadventures.com.au](http://www.worldadventures.com.au)







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**Roger, VIC 30/6/2010**

"I shopped around for 2 weeks before purchasing my camera from DCW. DCW's advertised price was even lower than the lowest quote I received from one of the bigger chain stores, and they also threw in a bonus camera bag and a \$50 prepaid Master Card to boot! Could it get even better - yes; my camera was delivered the very next day. I was told to be wary of buying cameras on-line. However, DCW, you are an

amazing crew. Your prices are excellent, your service is outstanding, and your cameras are the genuine thing. Thanks so much.  
**Tania, VIC 21/6/2010**

"I ordered my new Pentax Optio W80 Digital Camera on Thursday late evening and it arrived early Monday morning to Perth.... I was very happy with the service and especially the savings.... thank you... will order from this website again." **Heather, WA 31/5/2010**

"I made a (very) late decision to buy this camera before going on holidays and ordered via the website with a request for urgent delivery. Before I could follow this with a phone call the following morning they had phoned, checked the order and got the camera to me (in Perth) the next day! The customer service was excellent and I'll definitely use DCW again. Oh, and by the way, the price was the best Australian-based price I could find and the delivery charge was very reasonable. 10/10 guys, thanks very much."  
**Debra, WA 15/4/2010**

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**Paul, WA 9/2/2010**

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# Shooting To A Brief

Budding professional shooter George Suresh was assigned by a magazine to shoot an editorial photo spread highlighting the tourism attractions of the Blue Mountains. He explains how he went about it.

**M**y brief was simple, yet still fairly explicit. As part of a feature article in *Australian Traveller Magazine* titled 'Affordable Blue Mountains', I had been assigned to shoot nine locations in the region, along with an 'opening' shot which encapsulated the whole Blue Mountains. The editors very simply wanted me to seamlessly capture images which were colourful, meaningful and inspirational!

Having spent the last three years shooting editorial photography I'm now convinced that what I call the 'pre-logistical' part of any travel shoot is critical in terms of the quality and quantity of images I successfully capture. When I'd finished this assignment I was elated with the positive feedback I received from the magazine's editor and art director.

As a result of reflecting on similar assignments I've undertaken in the past I now realise that only 50% of my time has been involved in actually shooting images. The remaining 50% was spent in the 'pre' and 'post' logistical parts of the shoot! Though I have no formal qualifications in photography, I do have a degree in architecture; I'd spent several years at university developing my architectural design skills. And since I wasn't working in the profession of photography, I started exploring ways I could translate my skills

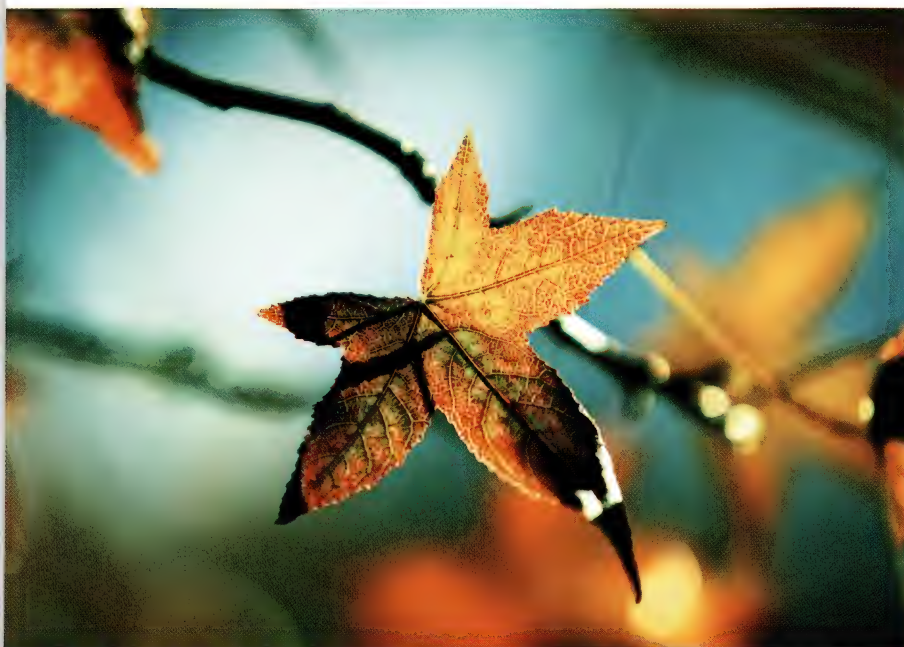
into techniques which would inspire me. Initially I was intrigued with architectural theories around some of the world's most iconic buildings, like the Eiffel Tower and Sydney's Opera House, which had become icons because the public was able to identify or remember them through their uniquely 'simple' structures. This alone was enough to get me to explore techniques which could simplify my own photographic compositions.

Occasionally when I had captured an inspiring image, I decided to analyse it further. This led me to realise that my more inspiring images were not only simple, they had a strong 'visual balance' - a balance which was achieved by the effective use of possibly one, some, or all these elements - perspective, shape, colour, tone, texture and contrast. These were important discoveries. And from then I often used them as a sort of 'formula' which I consistently relied upon to produce quality images and to 'fast-track' my artistic compositional skills.

## Preparing For The Shoot

The *AT* magazine's editor provided me with a brief which only contained the contact information of the featured locations. So I





**MAIN IMAGE** Govett's Leap lookout at Blackheath. This was the opening image selected for the story. Taken just before sunset. Canon 5D Mark II, 16-35mm lens @ 25mm, ISO 100, 6s @ f/22, tripod, cable release, graduated ND filter. Levels and curves.

**ABOVE LEFT** Faulconbridge train station. Shot at dawn to create a 'relaxing' ambience with early morning light. Canon 5D Mark II, 70-200mm lens @ 200mm, ISO 100, 1/640s @ f/2.8. Levels and curves adjustment.

**ABOVE** A macro of a model 1924 Bugatti Type 35 Grand Prix auto taken at 'Trains, Planes & Automobiles' in Mt Victoria. Canon 5D Mark II, 180mm macro lens, ISO 100, 1/3s @ f/13, tripod, cable release. Levels and curves adjustment.

**LEFT** A potential opening shot which I thought symbolised the Blue Mountains, taken at Leura. White Balance was customised to create 'spring-like' colours. Canon 5D Mark II, 70-200mm @ 200mm, ISO 100, 1/800s @ f/2.8. In post-production I did white balance, levels and curves adjustment.







prepared a list of questions and gave the editor a call. Using similar techniques I had used to attack an architectural design brief, I tried to extract as much information from him as possible, keeping in mind he's just a person (though with high expectations!) investing in me to provide him with a photo product.

The conversation assisted me in garnering more critical information. I always find phone contact helps me with 'personalising' any interaction; and more importantly it allows me to showcase just how genuinely passionate I am in taking on an assignment. I also discovered the business owners weren't actually aware their businesses had been chosen to appear in the pages of *Australian Traveller Magazine*. I soon found out the editor was looking for images which preferably had a 'spring-

time' mood to them, to compliment the magazine's bi-monthly theme, and, that the article was going to focus more attention toward the glamorous Carrington Hotel in main Blue Mountains town of Katoomba.

Having now acquired a strong strategic direction and clarified the article's theme, I was on track with the editor's request. It re-assured me I was also on track with my own objective – to execute a seamless and inspiring photo shoot. Being aware of time, and knowing I had only three days for the entire shoot - including the critical opening shot - I put together my schedule.

### Contacting Businesses

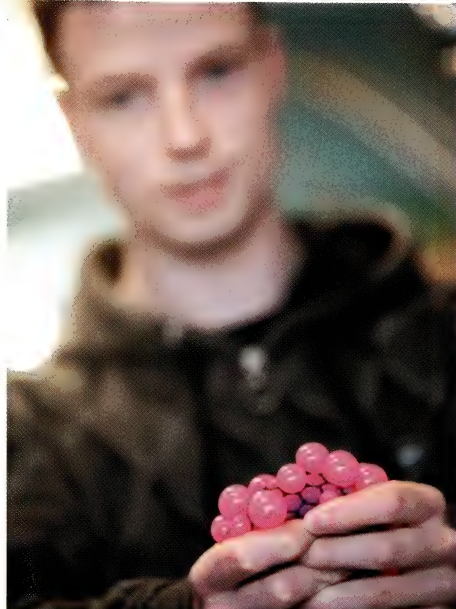
Whilst I didn't contact every business prior to my arrival, it's something I now plan to do for all my future assignments.

When I initially contacted some of the business owners, I found a few were a bit apprehensive. I later discovered this was because they had occasionally been harassed by sales people! So straight away I 'pitched' to them that their business had been chosen to feature in Australia's biggest-selling travel magazine. This immediately led to a change of attitude and more enthusiasm!

### Mental Preparation & 'Scoping the Net'

When I initially viewed the list of locations, my reaction was, 'How in the world am I going to shoot inspiring images of these places?' For example, Mr Pickwick's Bookstore in Katoomba - the thought of making an old books and antique store look interesting seemed a bit like





"Mission Impossible"! However, I knew I needed to steer away from the feeling of being overwhelmed. So I started viewing these locations as more of an exciting challenge.

'Scoping the internet' is something I've always done. It's basically just doing a 'Google' image search on any particular thing, like old books. The search results retrieve thumbnails to begin with, and I find that within a few minutes my brain has 'scanned' through hundreds of images which contain books! However, the most rewarding aspect emerges at the end - this is when I close my eyes and observe which images come immediately to mind. And not surprisingly, it's the simplest ones which do! This now gives me a pre-conceived set of ideas I can rely upon when I'm placed in

challenging environments. They become very valuable 'tricks up my sleeve'!

The web sites of businesses sometimes contain images of interiors, which enables me to go through them in a gallery. Here I'm searching for early opportunities. These are mainly to do with finding compositions, which not only assist in creating interesting images, but also in helping me decide what equipment I'll need.

## Equipment Preparation

The gear I prepared for this shoot included my two SLRs - a Canon 5D Mark II and Canon 400D - with four lenses - the Canon 70-200mm f/2.8L for multi-purpose use; the Canon 16-35mm f/2.8L for ultra-wide interiors and landscapes; the Canon 85mm f/1.2L for engaging portraits and macro shots;

**OPPOSITE PAGE** Mr Pickwick's Old Book and Antique store in Katoomba. I discovered a similar idea while I was 'internet scoping'. I wanted simple rectilinear forms expressed through a clean composition. Canon 5D Mark II, 70-200mm lens @ 200mm, ISO 3200, 1/30s @ f/2.8. Levels and curves adjustment.

**ABOVE LEFT** Graham Pinning, a sales person at 'The Weirder the Better' in Katoomba. Interaction with the subject and effective use of depth of field allowed me to capture this interesting image, which still emphasised the product. Canon 5D Mark II, 70-200mm lens @ 140mm, ISO 3200, 1/125s @ f/2.8. Levels and curves adjustment.

**ABOVE** Chocolates at Cafe Josaphans at Leura. A close up taken with a particular perspective so I could create a more 'dynamic' composition. Canon 5D Mark II, 180mm Macro lens, ISO 3200, 1/125s @ f/3.5. Levels and curves adjustment.

**LEFT** The first Canon SLR! Mr Pickwick's Old Book and Antique store, Katoomba. Macro and perspective used to dramatise the composition. Canon 5D Mark II, 70-200mm lens @ 200mm, ISO 3200, 1/60s @ f/2.8. Levels and curves adjustment.

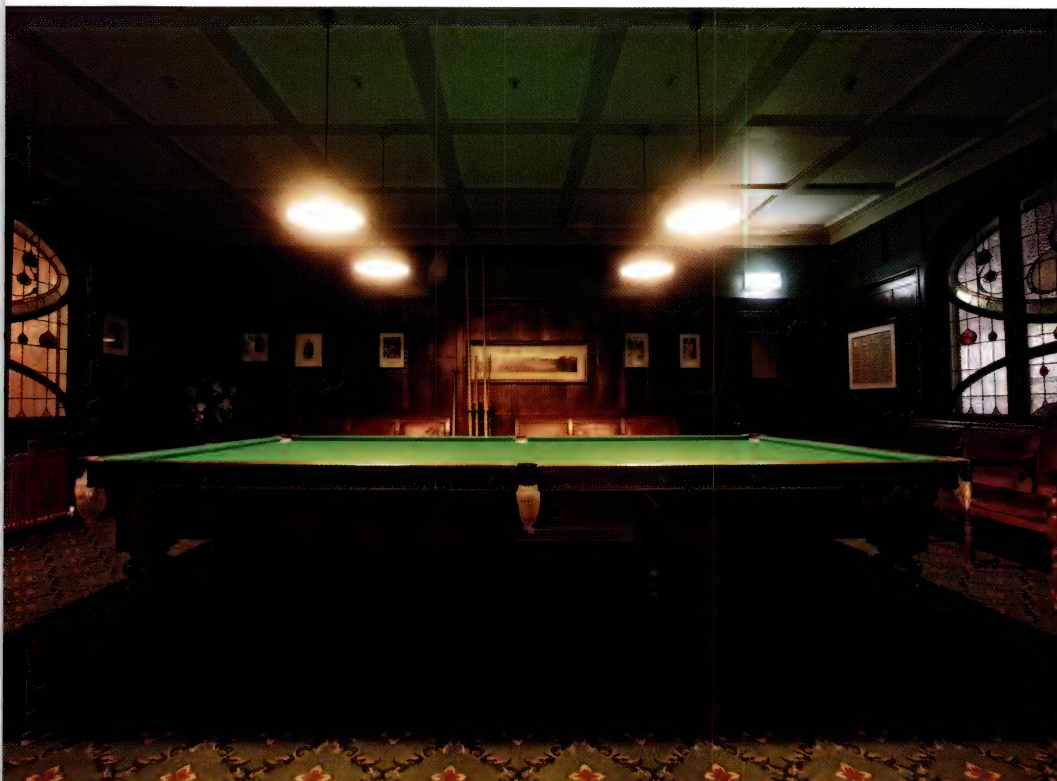
and the Canon 180mm f/3.5L macro mainly for handheld high-quality macro shots.

I also took my Manfrotto tripod to steady the camera during slow exposures and night shots, a cable release to minimise camera shake, a Neutral Density (ND8) filter for creating silky waterfalls and flowing water shots through long exposures, and a Cokin X-Pro Graduating Neutral Density filter to evenly expose skies. This was a comprehensive kit which I thought would cover any eventuality.

## 'Shooting An 'Opener'

With the key opening image, my intent was to offer the editor as many options as possible. An opening image for an editorial feature in a magazine, be it *Australian Traveller* or even *Australian Photography*,





**ABOVE** Dexter the local cockatoo at Cafe Josaphan's outdoor eatery in Leura! This shot was aimed at focusing on the bird's interaction with the people. Canon 5D Mark II, 70-200mm lens @ 90mm, ISO 100, 1/125s @ f/2.8. Levels and curves adjustment.

**LEFT** The games room at the iconic Carrington Hotel in Katoomba. I looked for a nice and simple composition, respecting its elegant interior. Canon 5D Mark II with 16-35mm f/2.8L lens @ 16mm, ISO 100, 54 s @ f/20, tripod, cable release. Levels and curves adjustment.

can be executed in a wide variety of ways. But for this particular magazine, I wanted to 'typify' the location, event, or the overall idea the publication was featuring, and be inspiring at the same time.

This is where the "wow!" factor (the immediate impact an image has on the viewer) is critical. While opening shots can more commonly be represented by a 'classic' landscape image, a little thinking outside the square can open up a variety of exciting options like macro and urban images. In instances where wet weather might hinder my chances of shooting an appropriate landscape image, the 'macro' and 'urban' shot options have always proven to be convenient and rewarding. They're even more rewarding when I'm challenged with having to shoot in tight environments – spaces which contain no 'pretty landscapes'.

I scheduled a landscape shoot for every sunrise and sunset during my three-day trip. This allowed me to shoot the businesses in between. The careful planning of my itinerary ensured I'd be taking advantage of 'low-angle' lighting during those sunrises and sunsets – which meant I was maximising all my photographic opportunities within my allotted time frame and taking advantage of the so called 'magic hour' light. Whilst this guaranteed I'd capture some classic Blue Mountains landscape images I made sure

that in between my visits to businesses I also looked around for other potential macro and urban opening shots in the side streets, parks and cafés of the area.

## Shooting The Businesses

From the minute I first walked into any business location, whether it was a café, restaurant, book or hobby store, I worked out some early strategies. If the inside was interesting, inspiring and not a visual mess, I wouldn't try and 're-invent the wheel'. I would just aim to compose an image which basically 'paid respect' to the scene. I would start by setting up the Canon 5D Mark II on a tripod with the Canon 16-35mm f/2.8L ultra-wide lens – then basically frame a composition which simply allowed the interior to speak for itself. With the camera set to 'Aperture Priority' mode, an aperture of f/22, and an ISO of 100 – I would then take the shot, and the camera would itself manually adjust the shutter speed to give me a high-quality interior shot. When shooting this kind of typical interior – which most of the time is rectilinear in geometry – I always relate or guide the 'corner lines' toward the respective corners of the camera's rectangular frame. By 'corner lines' – I refer to the corners of the room where the ceiling or floor meet the walls. Basically, my aim is to capture the interesting mood and

structure of an interior – in similar ways to shooting a pristine landscape!

However, when the interior of a business is somewhat dull, disorganised or messy – it's then I need to think 'outside the square'. A strategy I've used effectively in the past involves the use of a macro lens. I basically walk around the business looking at the products in a very different way – I visualise the items in, or the interior structure of, a business at a 'miniature' scale. I then look for simplified compositions – through the exploration of perspective, shape, colour, texture and contrast. The most important aspect to consider here is to explore these at a 'miniature' scale. I reduce my vision and start to "think small"!

## Post Production

I shoot everything in RAW format. Not only does it help me technically in terms of 'levels' adjustment and sharpening, it gives me far more artistic control. By that I mean I can control aspects such as white balance. I consider white balance to be an integral part of my travel photography. It really has an immense impact on the overall 'mood' of my photos. Keeping in mind that I'm constantly focused on capturing inspiring images, you could argue the overall 'mood' of an image is one of the most influential aspects in making it inspirational! Simply, it's the first step in a long and intriguing process. ★





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Exposure: F/7.1  
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ISO 1000  
1/400 Daylight  
Handheld


**Tamron 60<sup>th</sup> Anniversary Model:** The new Tamron SP 70-300mm F/4-5.6 Di VC USD is a full-size, premium telephoto zoom with superior performance. Featuring an Extra-Low-Dispersion lens element, it delivers sharp contrast and better descriptive performance throughout the entire zoom range. Tamron's VC image stabilisation is perfect for capturing handheld, evening, night, and interior shots. The new USD (Ultrasonic Silent Drive) captures fast-moving objects with precise and noiseless focusing at turbo speed.


## SP 70-300mm F/4-5.6 Di VC USD (Model A005)


The Sony mount does not include the VC image stabilisation functionality, as the body of Sony digital SLR cameras include image stabilisation functionality. Consequently the name of the Sony mounted lens, SP 70-300mm F/4-5.6 Di USD, does not include the VC description.

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# Christmas Gift Guide

Our annual guide from advertisers as to what are their most interesting and creative gifts for amateur photographers this festive season has been compiled by Jennifer Harris.

## Adeal Kata Bags

Adeal's Kata Pro-Light Source 261 is a neat backpack designed for a video DSLR kitted up with video production gear and accessories. A specially formed foam-encased spring steel Spine Guard runs down the front of the bag for high structural protection. Light yet durable RipStop fabrics and meshes, Aerifoam foams and Spider webbing straps create a protective and light backpack. Two spacious storage areas open up along the sides and are partitioned to comfortably organise additional lenses and accessories. Flat side pockets and one front organiser compartment will store accessories or personal items you need close at hand and additional storage space is available in the large full-length rear laptop slot which will fit most

17in laptops. Selling for \$395, the Kata Pro-Light Source 261 also features a tripod sling, a double-sided elements cover, and an advanced ergonomic harness system. The Pro-Light Resource 61 PL is a shoulder bag designed for a VDSLR with video production gear and other accessories. Lightweight and protective, it's designed to cater for professionals. A specially formed internal shield with an integrated Spine is encased in the top flap for good protection while TST reinforced areas, light yet durable RipStop fabrics and meshes, Aeriform foams, Honeycomb panels and Spider Webbing straps are features. The Kata Pro-Light Resource 61 costs \$335.

Visit [www.adeal.com.au](http://www.adeal.com.au).



Christmas is a great time to shop for that neat gift for the photography enthusiasts in your household. But with so many cameras and accessories available these days it's hard to know what to buy. So *Australian Photography* has come to the rescue with this guide from advertisers as to what is the best new gear in the stores. From new developments in digital framing which offer a different way to enjoy viewing your images through to more efficiently designed camera bags, the market for photographic equipment and extras seems to have expanded dramatically along with the expansion of digital technology. This Christmas equipment retailers are offering a wide range of gear which can make big improvements to the way enthusiasts go about creating their images. It starts with the latest cameras, both SLRs like the Canon EOS 60D and Nikon's D3100, and new forms of compacts, and continues through to protective bags and cases for all types of cameras, but also digital storage devices. The most important thing to consider when shopping for new kit is to carefully think about whether it will make your shooting easier and more efficient. Once you've answered that question you can narrow down your search to the extra piece of kit which help you shoot better images and get more enjoyment in the process.





### Canon's Latest DSLR

Canon's latest DSLR is the EOS 60D and the manufacturer says it's designed for shooters stepping up from an entry level DSLR, as well as for compact camera users looking for more creative options and better image quality. While using Canon's core technologies, the EOS 60D's new vari-angle screen – which opens out to the side and rotates 180 degrees – also allows users to shoot pictures they couldn't take before with Live View. The Canon EOS 60D digital SLR offers users options including creative filters, and Full HD video capture with its 'Movie Crop' feature. The EOS 60D is \$1,699. Also on the shelves is the PowerShot SX30 IS

which Canon claims is the world's first digital compact to use a huge 35x telephoto zoom lens, making it highly effective for travel or more creative photography. Users can shoot landscapes and group shots, as well as getting closer to their subject, capturing detail not previously possible with a compact. The new vari-angle screen and advanced HD movie capabilities make it easier to capture stunning image quality in any environment. The PowerShot SX30 IS is \$649.

The PowerShot G12 is a compact camera and an ideal companion for digital SLR users looking for a digital compact. Because the camera supports full HD shooting capability and image stabilisation, photographers will

get the added versatility and creativity High Definition movie recording offers, allowing for shooting impressive video footage with stereo sound as well as stills. The PowerShot G12 costs \$799. Canon says one other handy addition to home photo set-ups is its PIXMA MG8150 for home photo and document printing. There are now more options to get creative with the unit's Full High Definition Movie Print, allowing users to print out their favourite moments from full HD movies. This stylish printer can also produce calendars, t-shirt transfers, photos and CD/DVD covers. The Canon PIXMA MG8150 sells for \$449. Visit [www.canon.com.au](http://www.canon.com.au).

### Domke From Photo & Video

It's been over 30 years since Jim Domke created his first Domke bag. The manufacturer says that what started out as a kitchen-table experiment is now a line of well-designed and executed bags and accessories recognised throughout the world as the photojournalist's choice. The range has been extended and it now covers satchels, backpacks and pouches as well as a line of accessories including photographer's jackets and vests, belts and camera straps. Recently the RuggedWear range has been introduced, which has wax-treated canvas. The Domke F-803 satchel is designed to carry a camera and lenses unobtrusively. Domkes are made in the US from hard-wearing canvas and are available in Black, Olive, Sand (\$173) or Waxed Brown (\$189) from Photo & Video Accessories. Visit [www.photovideo.com.au](http://www.photovideo.com.au).







## Epson's Artisan Printers

Epson says imagination meets innovation in its new Artisan range of high-performance multifunction printers for photo enthusiasts. Epson describes the Artisan 835 and Artisan 725 as two "sleek and stylish all-in-ones with unique features which integrate easily into digital entertainment and recreational activities". Their features include WiFi and Ethernet connections, a multi-format memory card reader, Epson Claria High-Definition Photographic Ink with six individual cartridges, higher yield ink cartridge options, a duplexer for double-sided printing to save paper, the ability to print CDs/DVDs with easy to use Epson Print CD software, high-resolution copy and scan capabilities, Epson PhotoEnhance for a professional touch to photos, and more. The top-level Artisan 835 also has an integrated



fax, a 30-page automatic document feeder, and a 7.8in (195mm) Touch Panel with 3.5in (87.5mm) LCD Viewer. The Epson Artisan 725 costs \$249 and is available from large

retailers and Epson dealers, while the Epson Artisan 835 costs \$349 and can be bought through Harvey Norman, Domayne and Joyce Mayne. Visit [www.epson.com.au](http://www.epson.com.au).



## Fujifilm 3D Pics

With the huge current interest in 3D technology, Fujifilm has released its second-generation 3D digital camera, which it says has even more impressive features than its first. Fujifilm says the FinePix REAL 3D W3 is the world's first 3D digital camera which can also capture High Definition 3D movies. Both stills and HD movies captured in 3D can be played back on either the camera's LCD display, without the need for special glasses, or on most 3D HD TV systems using the television's supplied glasses. Costing \$599, the FinePix REAL 3D W3 comes with a Mini HDMI 1.4 port, which allows a user to quickly and easily connect it with an optional HDMI cable to view high-quality movies at 720p and HD photos captured at 1920x1080 pixels (or higher) on most 3D HD TV systems. Fujifilm says it has replicated the human eye

by combining two high-quality Fujinon 3x optical zoom lenses (35-105mm equivalent) and twin 10 megapixel CCD sensors in the one chassis.

Smaller and lighter than its predecessor, the FinePix REAL 3D W3 has a bigger built-in 3.5in (87.5mm) widescreen LCD screen with 1150K resolution for high-

contrast images and movies. The camera's 3D and 2D Auto functions allow for effortless capture of high-definition, high-resolution movies and photos, with audio captured in stereo to preserve its original impact. Photo data captured by the dual lens CCD system is processed by the newly developed Real Photo (RP) Processor 3D HD which merges the left and right shots into a single image. The FinePix REAL 3D W3, is made of stainless steel, has a black matte finish, is ergonomically designed and measures 21mm at its thinnest point. The camera also has a horizontal lens cover with wave detail, which serves as the on/off switch. Visit [www.fujifilm.com.au](http://www.fujifilm.com.au).

## Quick Gifts From DCW

Digital Camera Warehouse, founded by Tracey Beckler, delivers discount digital cameras and accessories Australia-wide. The company has a reputation for its personalised service and fast efficient delivery, which Beckler says can be a really valuable resource in the pre-Christmas rush. Shop online or phone Digital Camera Warehouse for discount still and video digital cameras, camera batteries and accessories. DCW's DSLR camera prices are very competitive, with Canon units starting from \$565, Nikon from \$635, Olympus from \$449, Pentax from \$625, Panasonic from \$879, and Sony from \$599. DCW has opened three specialty photographic stores in Sydney, Melbourne and Brisbane, and at the time writing more were being planned.

Visit [www.digitalcamerawarehouse.com.au](http://www.digitalcamerawarehouse.com.au).



## ALBUM From Garage Brands

Here's a great gift for someone who collects and protects the family's digital images – an item which enables them to view postcard-sized photos immediately after they've been taken. The chic new ALBUM digital photo gallery has the size and look of a small personal diary, and has a vivid 7in (175mm) wide screen. Available in black or tan leather covers, the ALBUM digital gallery can store up to 40,000 photographs on a massive 4GB internal memory. ALBUM is distributed in Australasia by Garage Brands.

Online digital accessory company [www.dpix.com.au](http://www.dpix.com.au) has introduced the TILANO Image Transfer range of products and kits. Designed and made in Canada, TILANO is a 'do-it-yourself' line of photo gifting and decorative art kits. The TILANO Decorative Kit helps people to create their own custom tiles, coasters, magnets, ornaments, plaques or canvas using personal photos, and other images. The kits sell from \$39.99.

From Digital Foci, its Picture Porter 35 is a handy storage option during the holidays. Not only does the 500GB Picture Porter 35 relieve photographers of the worry of limited memory card space for a digital camera, it's also a great device to secure all your photos in one easily managed location. If you plan to be on the road for a longer time, the lightweight and portable Photo Safe II is also very useful. Available in 250GB and 500GB capacities, the improved version of Photo Safe was chosen as the winner of the American Photo Editor's Choice Award for "Imaging Essentials – Best Buy".

The Digital Foci digital Photo Book carries up to 40,000 photos, songs, and video clips. Weighing less than one kilogram, Photo Book is for photographers and travellers. The soft leather-like folder encases an 8in (200mm) slim, high-resolution display panel and the built-in rechargeable lithium polymer battery provides over 2.5 hours of power. Digital Foci claims its digital Photo Book is the only digital frame on the market on which users can view most DSLR RAW format images. It also has a 4GB internal memory which allows thousands of images to be stored. Photo Book is available in black or white. Visit [www.garagebrands.com.au](http://www.garagebrands.com.au).



## Film & Video Extras' Lollipods

Film & Video Extras have a few "stocking ideas" this Christmas. One handy accessory is the Viewfinder Magnifier 3x, which has 3x magnification for easy viewing of LCD displays. The Viewfinder Magnifier 3x blocks out light when viewing LCDs, especially in movie mode, and features a flip-up eye piece for standard viewing. Other features include dioptre adjustment, easy clip-off from the screen mount, and a screen mount which doubles as a screen protector. It also supports up to a 3in (75mm) LCD with ratios of 4:3

and 3:2. FVE also has a CCD Sensor Loupe with 5x magnification for a clearer view of a CCD. Other features include an extendable arm for dual mode – a viewing and cleaning removable magnifier lens, LED lights to illuminate the CCD, and AAA battery operation. Also on offer

is the Lollipop portable lightweight tripod range. Ideal for compact cameras, the Lollipods have a maximum height of 1330mm and a folded length of just 320mm. Weighing just 270grams, the Lollipop is available in Deep sea blue, Cocoa gold, Violet, Minty green, Icy blue, and Coral Red and costs \$39.90. Visit [www.fvextras.com](http://www.fvextras.com).







## Cameras From Harvey Norman

Retailer Harvey Norman has an enormous list of photographic equipment available for shooters searching for something special this Christmas. The Sony Alpha 33 is one of the world's first interchangeable lens digital cameras to use Translucent Mirror Technology. By replacing the conventional DSLR mirror box with one which holds a fixed translucent mirror, the Alpha 33 offers full-time TTL phase-detection, auto-focusing during live view, movie shooting and high speed continuous shooting (up to seven frames per second). The Alpha 33 also has a new AUTO+ mode designed to make it easier for novice shooters to use the advanced features of the camera. Its other features include 3D Sweep Panorama mode, ISO sensitivity up to 12,800, and compatibility with Memory Stick and SD cards. The Nikon D3100 SLR has D-Movie function, which enables recording of high-definition movies (with mono-aural sound) by pressing the movie-record button. In addition, the camera also offers an AF-F focus mode for movie recording. Other features include a DX-format 14.2 megapixel CMOS image sensor, an EXPEED 2 image-processing system, a refined Guide Mode, Live Shooting Mode, a built-in scene auto selector, and more. Harvey Norman also stocks the new Canon EOS 60D.

Visit [www.harveynorman.com.au](http://www.harveynorman.com.au)



## Kayell's Gigapan Head

Kayell has in stock the GigaPan EPIC Pro, an automated multi-directional tripod head with a mount for DSLRs, featuring advanced technology and excellent design. Kayell says with the technology in the mount shooters can shoot with phenomenal depth and clarity in multi-gigapixel digital panoramic images. Strong enough to hold a camera and lens of up to 4.5kg, EPIC Pro will take upwards of thousands of detailed individual pictures to create one intricate gigapan. With the GigaPan Stitch software these photos are then efficiently combined into a seamless panorama and uploaded to Gigapan.com where users can view, share and explore them. Costing \$895, the GigaPan EPIC Pro is extremely precise, is compatible with most DSLRs, and has a quick set up, an onboard bubble level, a simple navigation menu, a rechargeable battery pack, a multiple triggering option, and a remote trigger port.

Visit <http://gigapansystems.com>.



## Lowepro Cases From Maxwell

Photographers who want to protect important storage devices can choose two cases from Lowepro, available in Australia from December – just in time for Christmas. Streamlined, protective and convenient, the Compact Media Case 20 has dedicated pockets for a portable hard drive, up to four memory cards and a USB cable. Soft neoprene foam is reinforced to protect the contents from impact while providing a snug fit. Additional features include a brushed tricot interior lining and dual



wrap-around zippers. Available in black, the Compact Media Case 20 is \$30. Digital storage devices can also be protected with the Deluxe Media Case 30. Designed for a portable hard drive, it includes dedicated storage space for up to four memory cards and one CF card, up to two USB flash drives and a cable. Durable,

moulded EVA foam construction provides maximum protection on the exterior. Soft, brush tricot lining guards its contents from dust and scratches on the interior. Costing \$32, its other features include dual wrap-around zippers and a sturdy D-ring attachment.

Visit [www.maxwell.com.au](http://www.maxwell.com.au).



## Nikon's Coolpix Latest

Nikon has two additions to its Coolpix compact digital camera range. The Coolpix S1100pj is Nikon's second-generation projector-equipped camera. With refined technology and a range of new features the Coolpix S1100pj is also good for business people, with a PC input for sharp computer projection, along with increased brightness for instant video play back and slide shows. It also has a rear-touch screen monitor and remote control. The Coolpix S1100pj costs \$499. And new to

the S-Series line up,

Nikon says its Coolpix S5100 is a good camera for the

most difficult lighting

situations. This smart little unit distinguishes

between handheld or tripod-mounted shooting, and adjusts accordingly,

delivering exceptional results for night landscapes. Costing \$299, the Coolpix S5100 has a slim design and innovative technology which makes night photography simple.

Visit [www.nikon.com.au](http://www.nikon.com.au).



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Verbatim has released USB 3.0 Superspeed Portable Hard Drives. The USB 3.0 Store'n'Go Portable Hard Drives are available in 500GB (\$129) and 1TB (\$219) capacities. USB 3.0 delivers bus speeds of up to 4.8Gbit/sec – a ten-fold increase in performance compared to existing USB 2.0 connections – making it ideal for both home and office-based users who want to transfer large files with the newest and quickest technology available. The single-cable solution provides a combined data and power connection eliminating the need for a separate power supply. Other features include Green Button energy-saving software, Nero BackItUp & Burn Essentials software, and a 24 month guarantee.

Visit [www.verbatim.com.au](http://www.verbatim.com.au).



**Tasco's Ricoh  
G700 Digicam**

Tasco is handling the new Ricoh G700 digital camera with high water and dust resistance. The G700 is capable of withstanding a 2m drop and shooting underwater for up to two hours at depths up to 5m. It also has newly added chemical resistance to ethanol and hypochlorous acid, as

well as strengthened security functions such as password-protected camera operation. It includes a 5x optical wide-angle zoom lens, a 10m flash range, a large 3in (75mm) VGA high-definition picture display, a compact and lightweight body, and more. Tasco has also introduced the Silicon Power Full HD Video Card for HD digital camera/

camcorder use. Specially developed for Full HD camera/camcorder enthusiasts, the memory card is compatible with SDHC Class 6 specifications. With content protection for recordable media and Error Correction Code, data is well protected when recording HD format contents. As well, in a nod to "old technology", on the sticker of the memory card there's space to place labels so users can clearly identify the data stored on the card without a computer! The Silicon Power Full HD Video Card is available in 4GB, 8GB, 16GB and 32GB capacities. Visit [www.tasco.com.au](http://www.tasco.com.au).





# RICOH

## WHEN THE MOMENT TURNS TO ART

~Model

“ In between shoots, I often discover a model I call my own, and press the shutter.

I'll let go of myself and continue shooting away until I find the moment that moves and inspires me.

The CX4 is the creative tool that captures expressions and feelings I had never expected ”

Any time, any where, the Ricoh CX4. The CX4 stirs your senses helping you to express yourself and transform the scene into a moment of pure delight. The camera that turns the moment into art.

# CX4

## The Creative Compact Camera for the creative photographer

As well as features such as high magnification 10.7x optical wide-angle zoom lens, macro shooting, ability to shoot high quality images at high sensitivities, features that were popular in our previous models, we have improved image stabilization to help reduce blurs that are often caused by camera shake during telephoto and macro shots. Also subject tracking AF which automatically tracks moving subjects to ensure that the photographs are in focus, creative shooting modes that allows you to create and enjoy different effects, and night landscape multi-shot mode for beautiful photographs of night scenes. Any time, any where. Capture in your photographs the same emotions seen with your eyes. The CX 4, the tool that makes shooting even more enjoyable.



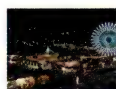
ISO1600



Image stabilizer



Cross process



Night landscape multi-shot



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# Camera Test

## Sony a55 & a33 SLTs

Peter Burian reviews **the first Single Lens Translucent (SLT) cameras**, which carry revolutionary technology.



**W**hen Sony introduced its first DSLR (the a100) in 2006, it made a commitment to develop an Alpha system which would include a full line of products. Since then many cameras, lenses and accessories have been released. Each model has retained the best of its predecessor, while including new features. However, the 16.2 megapixel Alpha a55 - and the very similar 14.2 megapixel a33 - are the most impressive cameras in terms of new functions and engineering innovation.

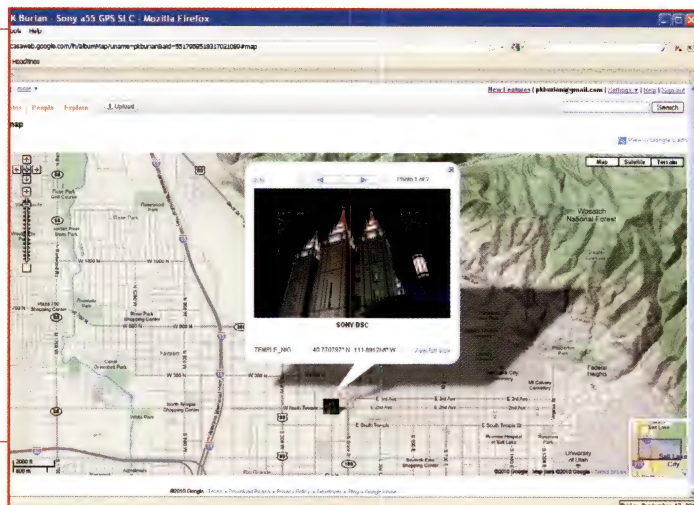
Sony has completely redesigned the digital SLR by installing a non-moving, semi-transparent reflex mirror. This component allows 70 percent of the light to reach the HD CMOS sensor and directs 30 percent up to the phase-detection AF sensor. Since a translucent mirror would allow little light to reach an optical viewfinder, the a55 and a33 are equipped with an electronic finder (EVF) instead. This allows for full-time, uninterrupted Live View - in still or video capture - on either the articulated LCD screen or the EVF. The modifications also

provide other benefits, to be discussed in a lot more detail in this feature.

### Design & Primary Features

Because the body pentaprism has been eliminated, the SLT cameras are roughly 25 percent smaller and lighter than a conventional Alpha DSLR, but they include a grip which is fine for all but very large hands. They offer a full range of analog controls, including a very convenient 'Fn' button for quick access to a dozen functions. The new electronic viewfinder - with 100 percent coverage and 1.1x magnification - is excellent. It's bright in low light, provides 1.15 million (effective) dot resolutions and displays a great deal of shooting data. The large 3in (76.2mm) LCD also provides an exceptionally bright, high-contrast and crisp display with 921,600 dot resolution. It's fully articulated so the camera can be used when placed in very low or very high positions. Like other recent Alpha models, the a55 and a33 provide built-in flash and image stabiliser, numerous modes, overrides and options. These include a versatile Dynamic Range Optimiser and in-camera Auto HDR for very high dynamic range when compositing three photos.

The a55 is the first DSLR with a built-in GPS receiver. This device geo-tags images with the location (latitude/longitude) data where each shot was taken, for later viewing with one of the mapping applications. (Picasaweb screen; a55).







While the a55 is an ultra high-tech SLT camera with innovative features, it's also a really fine image-making tool which can provide outstanding image quality. Especially when used with a high-grade lens, the 16.2 megapixel HD CMOS sensor and updated Bionz processor provide images suitable for huge prints, which show great detail and clarity.

## High-Tech Amenities

Before reviewing the camera's reflex mirror technology in detail, let's take a look at the other new features which are available with the a55 and, except as stated, also with the a33. Some of these were originally developed for Sony digicams or the NEX "mirrorless" series and have finally made their way into more 'serious' cameras.

- High speed Continuous drive mode with AF can fire at a blazing 10 frames per second (7fps with the a33). Unlike earlier Alpha cameras with this feature, the new models provide auto-focus, even at the very fast framing rates.
- Sweep Panorama mode fires up to 25 JPEGs in a sequence when you pan the camera to the left or right. The processor automatically aligns all the shots, applies corrections, and stitches them into a single long/narrow photo. A 3D panorama mode is also available, allowing the camera to produce a photo which looks great on a new Bravia 3D-compatible TV.
- A Digital Level Gauge, in the LCD and the EVF, indicates whether the a55/a33 is straight. It's useful (in both a vertical or horizontal camera orientation) with any scene which includes a line and is



High-speed drive is great for recording a long series with an action subject, but it's also ideal whenever you want to be sure of capturing the single best instant in candid portraiture or other types of image making (a55; 70-400mm zoom). Here I froze this horse and rider at the critical point of their leap.

particularly valuable and effective in Sweep Panorama mode.

- Multi-Frame Noise Reduction, in ISO Auto mode with JPEG capture, snaps six photos very quickly and composites them into one. The processor aligns them to minimise the effect of any camera shake, allowing for sharp shots at surprisingly long exposures. It then combines the six JPEGs into one, discarding most of the noise data for cleaner photos, even at ISO 4000. (ISO levels are available up to 25,600.) The fully-automatic Handheld Twilight Scene mode is identical, but

overrides are not available.

- Auto+ (Advanced) mode sets the most suitable Scene mode, but it can also activate many other advanced camera features as appropriate, including continuous shooting modes - Auto HDR, Multi-Frame NR, etc.
- A built-in GPS receiver (a55 only) for tagging images as to the shooting location for viewing with a map 'app' such as Picasaweb or Google Earth. The camera does take several minutes to triangulate in a "cold start", but its receiver is very powerful and it rarely loses the satellite



# Camera Test SONY A55 & A33 SLTs



signal.

- A 15 point phase-detection AF system array with three cross-type AF points for reliability with any type of pattern. (Since phase detection auto-focus is used in all modes, including Movie, there's no need for contrast-detection AF.) Face Detection and Smile Shutter are available for snap shooting.
- Two slots for memory cards make it possible to use Memory Stick Duo and SD/SDHC/SDXC; though copying from one card to another isn't possible.
- HD Movie mode with Continuous AF is available to 1080i (interlaced Full HD) resolution in AVCHD or to 720p in MP4 format, both at 30fps. Because the reflex mirror never moves up, fast continuous, smooth full-time auto-focus with phase-detection technology is available. (This is a first for a DSLR.) Audio recording is mono, but these cameras accept an external stereo mic. Many overrides can be used for video recording, but the ISO, aperture and

shutter speed are controlled by the camera. In manual focus only, a desired aperture can be pre-set for some depth of field control. (Some reports indicate that Sony is working on firmware which will provide more user controls in video capture.) Full-time auto-focus is available and it's fast and reliable. Video clips are impressive due to the large pixels, the excellent sensor and sophisticated processor.

## SLT & EVF Technology

Eliminating reflex mirror up/down flip-flopping offers several benefits. Auto-focus is maintained at all times since the mirror never blocks the light path. That allows for phase-detection AF even in Movie mode. (This type of AF is faster than contrast-detection AF, especially in low light). As well, in action photography the camera can continue to focus without any interruption. The electronic viewfinder eliminates the need to compose on the LCD, providing Live View in all modes. This allows you to see the effect provided by various camera

settings and the preview is never interrupted by blackout due to reflex mirror action. The preview is valuable, especially in Movie and Sweep Panorama Mode on sunny days, when glare obscures the external LCD display; it's also useful for reviewing photos in Playback mode. As a bonus, more data displays are possible with an EVF than with an optical viewfinder.

Note: There is one potential problem with an electronic viewfinder when shooting a long series of photos of erratically moving action in high-speed Drive mode. The display shows the last shot which was taken. Instead of a real-time view, it displays where the subject was located about 1/10th of a second earlier. And yet I rarely had any difficulty keeping the competitors framed during rodeo events I photographed. Some long-time photographers will always prefer an optical finder, especially if they try the EVF for only a few minutes. I was able to shoot over a thousand frames with it, during trips to the American West (in the states of Wyoming and Utah) and I became an EVF convert. While a traditional finder provides better highlight and shadow detail, the other benefits of Sony's new technology are significant.

## Performance & Image Quality

The a55 was fast in most aspects. Start-up time was about one second. When using a fast Class 6 or Class 10 memory card, I was able to take a dozen Fine JPEGs in a burst and the camera was usually ready for a few more. Processing of many RAW or RAW+JPEG photos - or JPEGs made at 10 fps - was not as quick. After I released the



**LEFT** The standard Creative Style mode - at the default level for contrast, saturation and sharpness - was suitable for many types of subjects. For travel and landscape photography I sometimes switched to one of the other options such as Vivid or B&W for different effects. (a55; ISO 200; Vivid Style, +1 Sharpness, -1 Contrast).





As well as new technology and features, the a55/a33 retain the best options of the conventional Alpha cameras, including the High Dynamic Range function. When set, the camera shoots three JPEGs at varying exposure levels and automatically composes them into a single image with dramatically increased highlight and shadow detail. (a55; ISO 800; 1/15s). The results of such manipulation can be quite impressive.

shutter button, the camera “froze” while the processor was dumping data to the memory card. While I didn’t conduct any further scientific testing versus other enthusiast-level DSLRs, the a55 did seem to be slower than average in this single aspect.

Auto-focus was both fast and accurate when rodeo competitors approached my position, as long as the focus detection point remained on the subject. It was less reliable with go-karts barrelling toward my location at high speed, especially when they were moving erratically and accelerating rapidly. At 6fps - and especially at 10fps - the AF system was not always able to predict the subject’s position at the instant of exposure. As well, in 10fps mode, the camera sets the aperture/shutter speed and ISO. At times, the shutter speed was a bit too long to fully freeze high-speed motion.

The a55 tended to overexpose, though this was easily solved with a -1/3 or -2/3 EV compensation setting. Well-exposed low ISO JPEGs are outstanding, suitable for making huge prints because of their remarkably high resolution. The RAW captures were even better when I turned Noise Reduction to ‘Off’ in the Sony Image Data Converter software. By ISO 800, Noise

Reduction began smearing fine details, but my best shots still made very nice 29.2 x 38.1cm (11x15in) prints. Even photos made at ISO 3200 allowed me to make decent letter-sized prints after applying the Smart Sharpen filter in Photoshop or Elements. The Multi-Shot NR and Handheld Twilight mode (discussed earlier) provided amazingly

enthusiast-level DSLRs with its 16.2 MP resolution, excellent CMOS sensor, and 10 frame-per-second mode with auto-focus. The latter is great whenever you want to capture the perfect instant. It’s available with some pro DSLRs too, but those cost thousands more. Anyone on a tight budget should love the 14.2 megapixel a33 (\$949 body only, with

**“Instead of a real-time view, it displays where the subject was located about 1/10th of a second earlier.”**

clean JPEGs at high ISO levels. One of these modes, in JPEG capture only, is definitely the best choice for stunning quality in low light when you’re not shooting with flash.

### The Bottom Line

The new translucent mirror technology is revolutionary and it offers valuable benefits. Adding the best features from other types of Sony cameras also makes the new models particularly versatile. The a55 (\$1249 body only, with the SAL 1855 all-purpose lens \$1399) should be a strong contender amongst

the SAL 1855 all-purpose lens \$1099), with the same features, but without GPS and with a slower (but still fast) 7 fps drive mode.

If you’re considering a fast, high-tech, multi-featured DSLR, be sure to ask for a demo of Sony’s a33 or a55 when you’re comparison shopping. Get a feel for the electronic viewfinder, but remember it will take longer to become fully comfortable with this feature. Try the high-speed drive and Multi-Frame NR mode especially, using your own memory card. If my experience is any indicator, you’ll be impressed. ★



# Product Shop

## Sanyo's Compact VPC-X1420

Sanyo has launched the VPC-X1420 14 megapixel digital camera, which it says is an easy to use compact and lightweight unit. The VPC-X1420 also captures High Definition video at 1280x720 pixels, allowing users to capture action in clear HD without them having to carry another video camera. Other features include 14 megapixel resolution, a light weight at 98 grams, 4x optical zoom, 4x digital zoom, smile and face detection technology, a 3in (75mm) LCD monitor, and a variety of scene modes. It's in black or red. The Sanyo VPC-X1420 costs \$199 at Target stores nationally. Visit [www.sanyo.com.au](http://www.sanyo.com.au)

## 3D Lens For Lumix G Micro

Panasonic says it has produced the world's first twin-lens digital interchangeable lens, which makes 3D shooting possible using an interchangeable lens system camera. The 3D lens will allow high-quality shooting in 3D as an addition to the line-up of interchangeable lenses for Panasonic's Lumix G Micro System. Panasonic says that until now, 3D shooting with an interchangeable lens system camera has only been possible by using panorama systems or a combination of two lenses and two CCDs, but these systems have

had drawbacks, including the need for a dedicated 3D camera and the difficulties involved with capturing moving objects. Panasonic's new 3D lens for the Lumix G Micro System has two optical systems installed within the diameter of the lens mount, creating stereo images from left and right lenses, to be processed with a 3D image-processing system. Using Panasonic's advanced technologies in



optical technology, image-processing system, and lens barrel design, the 3D lens is still compact. Visit [www.panasonic.com.au](http://www.panasonic.com.au).



## Kingston Security

Kingston says it has secure data storage options from high-end to entry level, including its DataTraveler 5000, DataTraveler Vault-Privacy Edition, DataTraveler Locker +, and DataTraveler Locker. The 16GB DataTraveler 5000 (\$434) has a rugged waterproof and titanium-coated stainless steel casing, with a five year warranty and free customer support. The 32GB DataTraveler Vault-Privacy Edition (\$982) has drive lockdowns, data transfer rates of up to 24MB/sec, and a waterproof casing. The 32GB DataTraveler Locker + (\$220) has full encryption, drive lockdowns, and enforced password protection. Costing \$125, the 16GB DataTraveler Locker features two partitions (public or encrypted zone access). Visit [www.kingston.com.au](http://www.kingston.com.au).

## More Canon PIXMAs

Canon has added several new models to its PIXMA printer range – the MG5250 (\$229), MG5150 (\$179), MP495 (\$99), MP280 (\$79), iP4850 (\$159), MG8150 (\$449), and MG6150 (\$299). With wireless connectivity, the PIXMA MG5250 and MP495 wireless all-in-one photo printers use five individual ink tanks with the ChromaLife 100+ ink system. The MG5250 has a 2.4in (60mm) TFT colour screen, Full HD Movie Print, a CD/DVD print option, a newly redesigned user interface, AMH (Advanced Media Handling) capabilities with Auto Duplex printing, and a two-way paper feed. The MP495 is a more affordable wireless printing option with Auto Scan Mode and maximum colour resolution of 4800x1200dpi.

The PIXMA MG5150 and MP280 all-in-one photo printers provide users with an ability to print, copy, and scan documents of high-quality at an affordable price. The PIXMA iP4850 is for any user interested in a quality single function model. The PIXMA MG6150 and the top-of-the-line MG8150 offer Canon's new Intelligent Touch System, as well as Full HD Movie Print, creating prints from HD movies. A feature of the MG8150 is a film and slide scanning. Visit [www.canon.com.au](http://www.canon.com.au).



## PICSIO Pocket Cameras

JVC has two new PICSIO Full HD pocket cameras – the GC-WP10 and the GC-FM2. With a large 3in touch screen, easy to use LoloScope EX "plug and share" software (which requires no installation), and iFrame compatibility, JVC says it's easier to upload and share videos wherever users are located.

Fitted with a tough casing, the waterproof GC-WP10 can record underwater to 3m. The GC-FM2 comes in black or yellow and it includes a slide-out USB connector. Other features for both cameras include 3in touch panels with Icon Graphics and a large playback picture, 4x digital zoom, Digital Image Stabiliser and more. The JVC PICSIO GC-WP10 costs \$329, while the GC-FM2 is \$279. Visit [www.jvc.com.au](http://www.jvc.com.au).





## *AOC Maskk 2341 Monitor*

AOC has introduced the Maskk 23in 2341Vg widescreen LCD monitor. It says the Maskk uses a low amount of energy for a cost-effective price. The monitor has a protective glass front panel to shield its screen from scratches, humidity and dust. And the panel is designed to allow for easy removal when cleaning. The monitor is also designed for easy webcam installation and connection of flash storage devices, with a USB dock located on the top of the monitor and an extended hook attached to the rear panel. The hook allows users to hang a headset, keeping the



work area clean. Costing \$249, the Maskk 2341 Vg has Full HD resolution at 1920x1080 pixels and high Dynamic Contrast Ratio of 60,000:1, allowing users to see darker areas of content with a greater depth and significantly lower power consumption.

Visit [www.aoc.com](http://www.aoc.com).

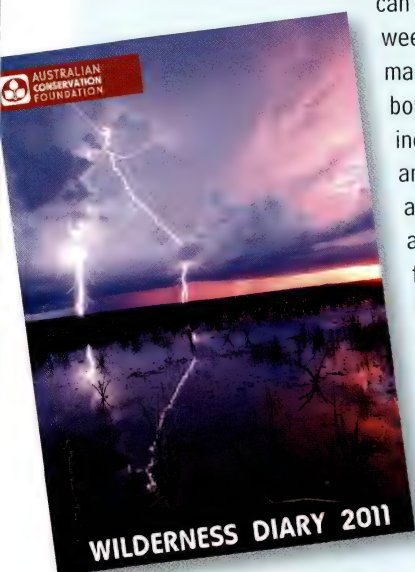


### Sony's Hybrid Camcorder

Sony Australia claims it has the world's first consumer HD camcorder with an interchangeable lens system, its Handycam NEX-VG10. Sony says this innovative camcorder combines the best of DSLR and camcorder technology, enabling users to capture images and videos with beautiful background de-focus effects and shallow depth of field. Using an Exmor APS HD CMOS image sensor, the Handycam NEX-VG10 produces Full HD movies and 14.2 megapixel photos with beautiful "bokeh" or blurred effects. These were previously difficult to achieve with smaller-sized sensors. Other features include an SEL 18200 Sony E-mount e18-200mm f/3.5-6.3 with in-lens Optical SteadyShot Active Mode, 11x optical zoom, a 3in (75mm) LCD monitor, and more. Contact Sony Australia on ph: 1300 720 071 or visit [www.sony.com.au](http://www.sony.com.au).

### ACF Wilderness Diary

The Australian Conservation Foundation has launched its annual wilderness diary and landscape calendar for 2011. ACF says the diary and calendar are both filled with remarkable photographs of Australia's flora, fauna, sea and landscapes, brilliantly produced in colour. The 2011 diary has a week-to-a-page format so users can admire a different image every week. The calendar and diary are made from recycled paper, are wire bound and lie flat when opened. They include Australian public holidays and school terms, and the diary also has useful tips about living a sustainable lifestyle. At \$21.95 for the diary and \$24.95 for the landscape calendar, ACF says both would make ideal presents for friends and family. All proceeds support the work of ACF in promoting the environment. The diary and calendar can be bought online at [www.acfonline.org.au/diary](http://www.acfonline.org.au/diary).



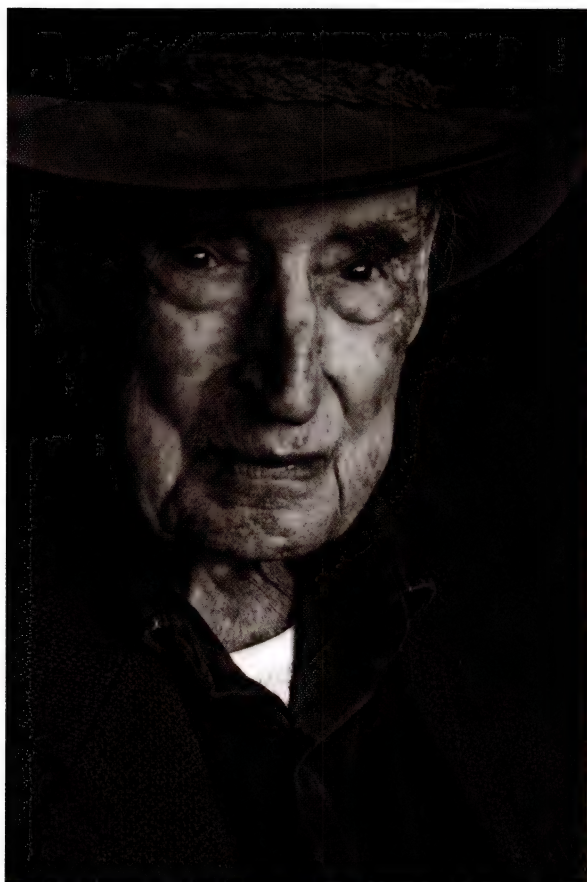
### Tasco Off-Trail Binoculars

Tasco Sales Australia has released the Off Trail Binoculars 8x25mm. Ideal for active outdoors enthusiasts, the binoculars use a tough, waterproof/fog proof body which ensures a secure grip, even when wearing gloves. Tasco says the multi-coated optics offer bright images with better edge sharpness. Selling for \$109, other features of the Off Trail Binoculars 8x25mm include 8x magnification, and field-of-view at 1000m. Visit [www.tasco.com.au](http://www.tasco.com.au)





# APS Gallery



**Ruth Timperon**  
AFIAP, FAPS

**P**hotography has been a life-long interest for me. I joined the Northern Tasmanian Camera Club in 1990 and this fuelled my enthusiasm. A camera club is great for support, encouragement, and friendship. The peer critiques of my work also improved my photography immensely.

In 2000 I became a member of APS and joined several folios. I received great help via the different opinions and comments of other folio members. I commenced entering both national and international exhibitions, and gained some acceptances and awards.

Close-up portraits have always been my interest, however, when entering exhibitions it's an advantage to have an extensive variety of subjects. I live in Tasmania, which is a photographer's paradise. I appreciate the scenery with its ever-changing light and the short travelling distances make the mountain scenery and coastline accessible. Often I find a location and revisit it several times to capture the best light and the different seasons. I have attended several APSCON conventions and they're a great meeting place for folio members, renewing friendships and generally being in company with like-minded people. In 2008 I was awarded AFIAP and FAPS at APSCON near my hometown in Launceston, with members of my family present. \*







**CLOCKWISE FROM BELOW**  
In the Feed; Gums in Mist; Lloyd;  
Pier Sunrise; Bone Dry; Zara.







With Kay Mack

## Marking Photographic Time

How do you capture a sense of the passing of time in a still image? Earlier this year I visited the Photography Gallery on the third floor of the National Gallery of Victoria (International) in St Kilda Road, Melbourne to see *Timelines: Photography and Time*. The exhibition explored this question with a series of photographs from the extensive and high-quality NGV collection.

I'd seen many of the images in other contexts, but it's always possible to gain new insights through the way they've been selected and displayed by the curator, and by reading both the curator's notes and the essays in the accompanying booklet. The images selected addressed the passing of time in relation to human life. It was a pleasure to see *First Steps* by Jan Saudek (Czechoslovakian, 1935 - ) again. The last time I saw this image was in the Saudek gallery in Prague. A black and white photograph taken in 1963 it depicts two pairs of naked legs - those of a father and child - as the child, supported by his father, takes his first steps. I was familiar, too, with the works of Ponch Hawkes (Australian, 1946 - ) depicting possessions handed down from one generation of women to another. Single images, each had something to say about the passage of time in the life of individuals and families.

Other photographers had paired their images to emphasise the time between the taking of one and the taking of the next. Christine Godden (Australian, 1947 - ) was represented with *Joanie pregnant*, 1972 and *Joanie with Jade*, 1973. And then there were the pairs of photographs by Rod McNicol, Australian, 1946 - ). On show were four pairs of portraits from his series *A Portrait Revisited*. Each person had been photographed in 1986 and again 20 years later: the earlier portraits in monochrome,

*"I've been toying with the idea that there might be more than one decisive moment for any given occurrence."*

the later in colour, all with the person standing in front of a plain brick wall and facing directly towards the camera. The subjects were recognisable in both portraits and it was fascinating to study the effect of the intervening 20 years on each person.

I kept coming back to one pair of images in this set. Peter, photographed in 1986, had died some time in the next 20 years and McNicol paired Peter's portrait with a simple study of the wall in front of which his other subjects had posed. Thus he created a most poignant and moving reminder of the passing of time.



IMAGE BY KAY MACK

**ABOVE** A tricky image titled *The Dog Chewed The Ball*.

Soon after this I visited the Monash Gallery of Art in Wheelers Hill. The exhibition there was titled *Living Deadly: haunted surfaces in contemporary art*. Eight living Australian artists were represented, working in a range of media. Rod McNicol was featured here, too, with 20 images from a series he calls *Memento mori*. (My dictionary gives this as the Latin for "remember that thou must die".) In this series McNicol had photographed gravestones, cropping close to show just small sections of lettering against weather-worn, lichen-affected stone. Here was a collection of beautifully haunting images reminding us of what the passing of time will ultimately and irrevocably bring to every one of us.

## The Decisive Moment

Henri Cartier-Bresson is the name associated with the concept of "the decisive moment": that one perfect instant to take a photograph which encapsulates a whole story. I've been toying lately with the idea that there might be more than one decisive moment for any given occurrence. And I've been considering the idea that the photographer might change the viewer's perception of an incident simply by choosing a different moment to press the shutter.

In the clichéd situation of a man, a footpath, and a banana peel, if the photograph is taken with the man's foot raised just before the banana peel we might assume that he's about to go for a slide. If the photograph is taken a few seconds later we will know that he has safely avoided disaster.

The image illustrating this page is one in which I have been playing with, changing perceptions in another sense. I call this image *The dog chewed the ball*. That's clearly a fiction unless the dog has returned to the scene of the crime several tides later. But I've enjoyed the tendency of some people to accept my title at face value. They've commented on the size of the dog or the state of the ball, but not on the inaccuracy of the title!



# APS Calendar

## AUSTRALIAN PHOTOGRAPHIC SOCIETY APPROVED EXHIBITION CALENDAR

### SPECIALIST DIVISIONS FOR:

Prints, Slides Nature, Audio Visual Contemporary, Digital  
Correspondence relating to this page should be addressed to:

Ray Faggotter, rfaggotter@ozemail.com.au

Kay Mack, kmack@a-p-s.org.au

Graham S Burstow, hitescape@optusnet.com.au

### General enquires:

The Secretary,

Suite 4, 8 Melville Street, Parramatta NSW 2150

Phone: (02) 9890 6933.

Email: secretary@a-p-s.org.au

Website: www.australianphotographicsociety.org.au  
www.a-p-s.org.au

### AUSTRALIAN INTERNATIONALS

**2011/001 54th Maitland International Salon Of Photography:** 54th Maitland International Salon, PO Box 144, Maitland, NSW 2320. Closes: January 17, 2011. Email: hamish001@optusnet.com.au Sect: Prints, Slides, Digital Images. Fee: \$18 first section, \$14 extra section.

**2011/002 10th Adelaide International Audio Visual Festival:** 10th Adelaide International Audio Visual, 91 Fairfield Road, Elizabeth South, SA 5112. Closes: February 4, 2011. Email: neilf11gray@bigpond.com. Sect: Audio Visuals. Fee: \$20 per sequence.

### AUSTRALIAN NATIONALS

**2011/003 30th Newcastle National Exhibition:** Newcastle AH & I Association, PO Box 53, Broadmeadow, NSW 2292. Closes: January 24, 2011. Email: nhwfoster@mail-safe.org. Sect: Prints. Fee: \$12 per section.

**2011/004 2nd Heritage Toowoomba Royal Show National Exhibition:** 2nd Heritage Toowoomba Royal Show National, 9 Phyllis Street, Toowoomba, Qld 4350. Closes: March 4, 2010. Email: askucks@oztralia.com. Sect: Prints, Digital Images. Fee: \$11 per section.

### OVERSEAS INTERNATIONALS

**2011/008 2nd Asansol International Salon:** Photographic Society of Asansol, c/- Dr A.N. Mondal, 20 West Apcar Garden, IND-713 304 Asansol, Inde. Closes: January 7, 2011. Email: asansolinternational@gmail.com. Sect: Digital. Fee: Euro 15 or 22 (US\$20 or 30) for 1 or 2 sections.

**2011/005 43rd Howrah Colour Salon 2011:** Society of Photographers, Mr G.K. Basu, 60/2 Hriday K. Banerjee Lane, IND-71101 Howrah, Inde. Closes: January 19, 2011. Email: sophowrah@gmail.com. Sect: Projected Images. Fee: Euro 12 or US\$15/section.

**2011/003 21ème Biennale Internationale - Reflet Mondial de la Photographie:** Photo-Club Artéc Mouscron, M. Charles Vervaeke, St Sebastiaanslaan 28, B-8500 Kortrijk, Belgique. Closes: January 27, 2011. Email: charles.vervaeke@telenet.be. Sect: Prints. Fee: Euro 15, 20, 25, or 30 (US\$20, 30, 35, or 40).

**2011/002 98th Southampton International Exhibition:** Southampton Camera Club, Mr Glyn Edmunds, The Winning Gallery, 42 Beach Road, Hayling Island, Hampshire PO11 0JG, Grande Bretagne. Closes: February 5, 2011. Email: chairman@southamptoninternationalexhibition.co.uk. Sect: Prints, Digital Images. Fee: DIG: Euro 10, 15, or 20 (US\$14, 20, or 25) for 1, 2 or 3 sections. Prints: Euro 20, 25, or 30 (US\$27, 33, or 40) for 1, 2 or 3 sections.

**2011/006 26° Concorso Fotografico Internazionale di San Marino:** ASFA-Associazione Sammarinese Foto Amatori, Mr Albano Sgarbi, PO Box 23, RSM-47893 Borgo Maggiore, Rep. San Marino. Closes: February 18, 2011. Email: promozione.turismo@pa.sm. Sect: Prints, Digital Images. Fee: Euro 15 or US\$22 1 section; + Euro 5 or US\$7.

**2011/007 65th Bristol Salon of Photography:** Bristol Photographic Society, Mr Pete Howell, 44 Kenmore Drive, GB-BS7 0TT Bristol, Grande Bretagne. Closes: March 19, 2011. Email: salon@bristolphoto.org.uk. Sect: Digital. Fee: Euro 10, 15, or 20 (US\$15, 20, or 25) for 1, 2 or 3 sections.

**2011/009 1st Arctic Exhibition of Photographic Art:** Bodoe Fotoklubb, Mr Olav Inge Altheim, Postbox 1146, N-8001 Bodoe, Norvege. Closes: May 1, 2011. Email: altheim@online.no. Sect: Digital Images. Fee: Euro 15 or 20 (US\$20 or 25) for 1 or 2 sections.

Compiled by Lorna White AAPS. ESAPS. Phone: (02) 6882 7778.

Email: lornabri1@bigpond.com

Interested photographers should contact the organisers of the exhibitions (not APS) for entry forms.

### KEY TO SECTION CODES

Suffix: P – Prints

S – Slides

Prefix: PI – Projected Images

Dig – Digital

M – Monochrome

Ex – Experimental/Creative

SD – Social Documentary

PJ – Photojournalism

L – Landscape/Seascape

N – Nature

P – People

PT – Photo Travel

Y – Youth



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First names .....

Date of Birth..... Occupation .....

Divisions: Print ☐ Projected Images: Incorporating slides and digital image projections ☐

Nature ☐ Audio Visual ☐ Digital\* ☐

Contemporary ☐ Youth (18 yrs & Under) ☐

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# Image Doctor\*

Tips, critiques and guidance from Saima Morel on how to improve your images

*Australian Photography* is pleased to receive submissions for *Image Doctor*. Send entries to: **Image Doctor, Australian Photography, GPO Box 606, Sydney, NSW, 2001**

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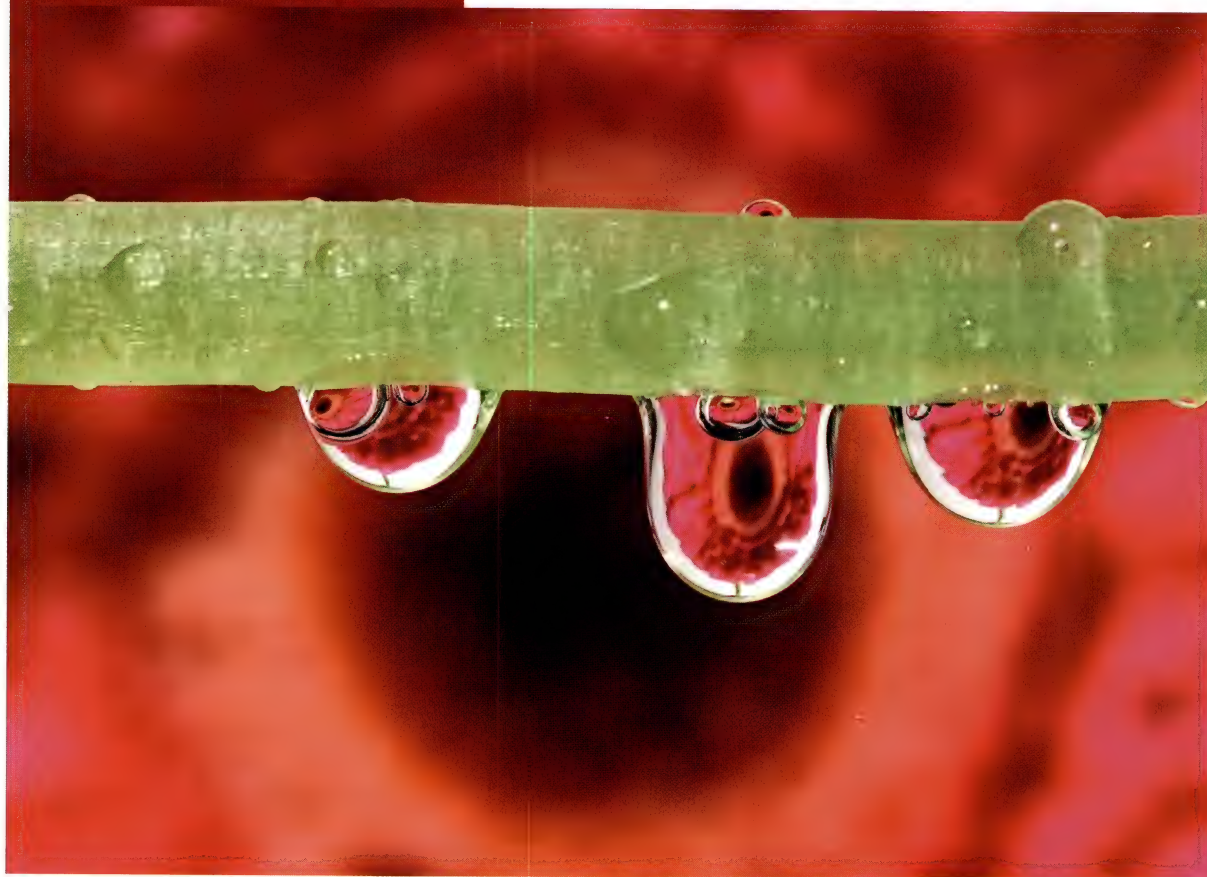
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### ☀ This month's winner!



## Good Light, Great Colour

**ABOVE** Barb Leopold wrote: "I was practising my macro techniques with this shot. I set up the camera on my tripod with external flash off to one side, then placed a flower stem across a couple of drinking glasses, and then sprayed the stem with a water sprayer. I positioned the flower in the background at about 100mm behind the stem. I like the way I have captured several drops within the larger drops and that the flower is visible in each of the large drops." Usually I leave submissions with CDs to last after print submissions because they're

a hassle to load and view, but Barb Leopold's great presentation contact-style sheet of prints made it a 'must' to view them on screen. I loved this image in particular. It's a great close-up and it's sharp, clean and crystal clear. The composition is lovely with the stem sitting above centre in the frame and the droplets off-centre as well. I loved the background, which is almost like an eye viewing the droplets. The lighting is good, the colour is great and three is a good number for droplets. What else is there to say, but congratulations on being this month's winner!

### ☀ Saima's Tip:

When putting together a submission, please select an image that you think has noticeable issues you need clarification on, so we can offer useful advice.

TITLE: FLOWER DROPS  
PHOTOGRAPHER: BARB LEOPOLD  
DETAILS: CANON 40D, CANON 60MM MACRO, 580EX FLASH, 1/125s @ F/11, 400 ISO, TRIPOD, SELF-TIMER





## Check Your Background

**LEFT** Just following the movement of these little fellows and where they landed would have taken all your concentration. You were probably so intent on the birds you didn't really notice the backdrop. Unfortunately this is the killer for this shot. If you'd photographed them from a much lower angle, against the sky (perhaps!), they may have stood out a lot better.

### ☀ Saima's Tip:

If a background detracts, try changing your shooting angle.

TITLE: LITTLE BIRDS OF KO CHANG

PHOTOGRAPHER: MIKE LAZEREFF

DETAILS: LEICA V-LUX1, 35-420MM LENS, 1/320S @ F/3.7, 100 ISO, MINOR CROPPING.

## Go With Graduated Filter

**RIGHT** Greg Hale wrote: "I love taking landscapes and where possible I like the image to convey a story." This is an absolutely stunning NZ location, but I really had to look hard to see the boat! It might have been best to have a sequence, with the boat getting closer until it filled the foreground. It also needs a bit more detail in the white clouds. They're slightly overexposed, probably because the camera has exposed for the darker lake in the foreground.

### ☀ Saima's Tip:

When shooting landscapes where one half of a scene (top or bottom) needs less exposure than the other, a graduated neutral density filter is a great option.

TITLE: THE BOAT IS COMING

PHOTOGRAPHER: GREG HALE

DETAILS: SONY A700 DSLR, TAMRON 18-250MM LENS @

45MM FOCAL LENGTH, 1/200S @ F/8, 200 ISO SETTING, MANUAL

EXPOSURE MODE, POLARISER, MINOR SHARPENING



## The Wrong Time Of Day

**LEFT** John Fountain went on a trip to the Flinders Ranges in South Australia, and said: "I came across this old giant with multiple trunks and branches. The conglomerate on the left-hand side which looks like rocks in the background is actually a large burl. The reddish-brown appearance on the tree looked like rust to my eye. The whole tree intrigued me with its wonderful shapes and colours: greys, whites, reds and a mauve-type colour throughout the bark. To top it off, it's probably over 100 years old."

This shot probably doesn't do this old tree justice, which may be difficult anyway as it's probably quite ugly (ie; distorted or asymmetrical) and doesn't fit neatly into the rectangular format of a photo frame. Aside from that challenge, you were also shooting at an uncompromising time of day, with extremely harsh, contrasting lighting which makes shadows go dense black while all the light areas overexpose

and become bleached of detail. Sharpening of the trunk next to the burl on the left just has just highlighted problems with the contrast and loss of detail in the lighter areas. Shooting at the end of the day (in softer light) would have been better.

### ☀ Saima's Tip:

Sharpening and colour enhancement work best with shots which are generally sharp and have already got some good colour. Always aim to get things correct in-camera.

TITLE: ANCIENT GIANT

PHOTOGRAPHER: JOHN FOUNTAIN

DETAILS: CANON 350D, TAMRON 18-250D

LENS @ 32MM FOCAL LENGTH, 1/60S @ F/5.6, 200

ISO, HANDHELD, MANIPULATED AND SHARPENED

IN PICASA WITH COLOURS ENHANCED SLIGHTLY



# Image Doctor ✨

## Consider A Collage

**BELOW** Jenny Walker wrote: "This image of Barron Falls in Kuranda, Queensland was taken when the falls were in flood during the last wet season. There are very few vantage points to take photos of the falls, which can make finding a new angle a challenge. However, I am quite pleased with my results on this attempt. This only shows a small section of the very large falls. I look forward to reading any comments." Considering the access limitations, I think you've done quite well. Due to the high-contrast nature of the scene and time of day, some areas of water have "blown out" and been bleached of colour and detail as a result, but I do like the way the rock which sticks up in the middle stands out nicely against the spume behind it. It may be worth shooting a long exposure (with a tripod and shutter release, and 100 ISO) at a time of day when the sunlight is soft and even, with less contrast between highlights and shadows. It may also be worth cropping to get a few variations on this shot, excluding that orange water at the bottom of the frame.

### ✨ Saima's Tip:

When you have limited viewpoints on a scene, it can be worth putting together a collage or series of different aspects with a mixture of both close-ups and wider views.

TITLE: BARRON FALLS, KURANDA

PHOTOGRAPHER: JENNY WALKER

DETAILS: CANON EOS 20D, CANON EFS 17-85MM LENS @ 50MM, 1/125s @ f/10, 400 ISO, ADJUSTMENTS IN PHOTOSHOP INCLUDE SHARPENING, SATURATION AND CONTRAST



## Shooting Towards The Sun

**ABOVE** Jeff Goodwin wrote: "Could you comment on this photo, taken at Tannum Sands Beach around 7.30am. The sun seemed to be magnified in the sky and by pointing the camera in the direction of the sun it seemed to be enlarged even more. You can see a slight pinkish glow around the edge of the sun. To add interest, I positioned a figure walking forward into the sun. I like the effect, but you may think otherwise. However, I'm disappointed with the flare (the small coloured circle right where the water meets the sky towards the left)." Shooting into the sun is going to burn a hole in your image (via massive overexposure!) and the hole size will depend on the size of the sun in your frame. If you look at the sun, and the water and sand below it, there are overexposed patches of white with nothing (no detail) in them. In addition, most of the sky and sea has lost colour and the rest of the sea and sand is flat in colour and contrast. I think the sun is the main issue, not the flare. In terms of content this is so minimalist that it's almost not there. What is the subject to anchor our eye? Is that tiny silhouette in that big frame enough?

### ✨ Saima's Tip:

Shooting directly into the sun is like a rite of passage in photography. Once done, you should move on to get some interesting content in your frame.

TITLE: UNTITLED

PHOTOGRAPHER: JEFF GOODWIN

DETAILS: NIKON D60, NIKON DX 18-55MM LENS @ 18MM FOCAL LENGTH SETTING, 1/500s @ f/11, 100 ISO



## Outside The Comfort Zone

**RIGHT** Kathleen Henderson wrote:

"Normally out of my comfort zone with portrait photography, I was quite pleased with this one. It was taken in natural late afternoon light with the camera steadied on a chair's arm-rest. The shot was then cropped." Getting out of your comfort zone is good, especially if you learn from it and extend yourself. But few good portraits are snaps, and this is really still just a 'grab' shot. There is little thought about the lighting and placement of the subject. While the face is nice and clear, it would have been nice to see the second eye and I'm not convinced the angle is that flattering. Dappled light is definitely not ideal for portraits, as the mixed lighting can produce patchy results with a mix of light and dark spots.



### ☀ Saima's Tip:

Professional photographers are usually specialists in one area (or two if they're lucky). Enthusiasts can't expect to pick up a camera and master landscape, portraiture, and wildlife shots straight away. But keep at it!

TITLE: UNTITLED

PHOTOGRAPHER: KATHLEEN HENDERSON

DETAILS: CANON POWERSHOT A630, 1/50s @ f/5.6, 100 ISO

## More Background Blur Needed

**RIGHT** Helen Culjkovic commented: "Selecting a wide aperture and manual focus enabled this delicate forest flower to stand out from its background. The quality of the photo might have been improved by using a tripod in the low-light situation, but I like the effect of the composition." The aperture may be as wide as it can go on your camera, but compared to what is available with other lenses it isn't that wide. If you'd had a wider aperture, the background could have been thrown even further out of focus so those stems behind the flowers would have been even more lost in blur. However charming those flowers are in this composition, with the longest stems leading up through the frame, they're just not as sharp as they should be. Any post-production would not have enhanced the flowers in this respect as sharpening with software works best with an image that's already pretty sharp.

### ☀ Saima's Tip:

Really blurry backgrounds help to make the main subject stand out nicely, without any unnecessary visual competition for attention.

TITLE: LOVE CREEPER

PHOTOGRAPHER: HELEN CULJKOVIC

DETAILS: CANON POWERSHOT S3iS, 72MM FOCAL LENGTH, 1/160s @ f/6.3, 400 ISO, NO POST-PRODUCTION





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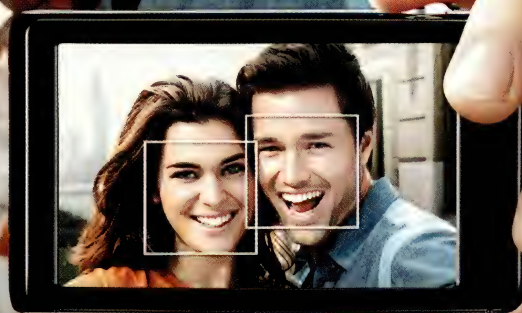
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# Image Doctor ✨



## What Is 'Minor'?

**ABOVE** Wrote Tim Ikin: "I took this early in the morning at the Bay of Fires on the east coast of Tasmania. I have done some minor imaging with Raw Therapee, but I'm basically new to computer imaging." Well, I think your idea of "minor" is a little different to mine! If you look at the clouds in the sky, the water's edge and the side of the mooring post, you should be able to see a lot of blue where there shouldn't be any. This means you've been heavy handed, though it might not have seemed so at the time. My issue with this shot is not just the retouching, but actually the content. I don't think that mooring post quite cuts it as a key subject. A boat might have been better. And what was attached to the line leading out of the frame on the left? Well done on the tripod, though.

### ✨ Saima's Tip:

Softly, softly is the key to digital editing, and strong colour can be great, but it has to be in the right places, and properly balanced for good effect.

TITLE: MOORING LINE

PHOTOGRAPHER: TIM IKIN

DETAILS: CANON EOS 40D, 10-24MM LENS @ 10MM FOCAL LENGTH, 1/400S @ F/10, 100 ISO, TRIPOD USED



## Colour Calibration Needed

**BELOW** The colour in this print of a water lily is too dark and oversaturated. The problem is the print, and I think this was probably done on a home printer. I doubt whether this looks the same as on a computer screen. The set-up of your computer and printer needs to be calibrated (or "matched") to get the same result from both of them. Check with your printer maker.

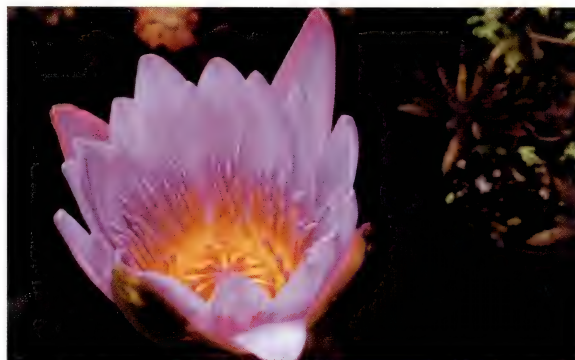
### ✨ Saima's Tip:

Monitor calibration is a tricky business. Read your printer and computer guides, and check with the manufacturers.

TITLE: WATER LILY

PHOTOGRAPHER: ARTHUR McCULLOCH

DETAILS: CANON G9, 1/125S @ F/4.8, PROGRAM MODE, SHARPENED VIA N2





## Look For Ambient Light

**LEFT** I have to say you've sent in a shot containing one of my pet "hates" (ie; loads of black space which impinges on the main subject and adds nothing in terms of atmosphere)! There's no ambient light in that sky. A good 75 percent of your shot is so intensely dark that the sails on the left start to disappear into the night sky. At the same time the lit-up sections on the sails are bleached of colour and detail. True night photography has to have lots of 'oomph' or drama, with lights and colour which fill the frame a lot more. Cropping this scene heavily when composing your shot could be a start, but I'd suggest coming back to this location at another time, when there's more colour and light in the sky and water - preferably closer to sunset.

### ☀ Saima's Tip:

Get to a shooting location well before a promising sunset and shoot your subject at regular intervals until 30 minutes or so after the sun sets so you can get loads of ambient light and colour in the sky.

TITLE: SAILS

PHOTOGRAPHER: TOM TORDA

DETAILS: NIKON D80, 18-55MM LENS, 15S @ F/16, 400 ISO, TRIPOD AND SELF-TIMER, UNCROPPED, SLIGHT SHARPENING

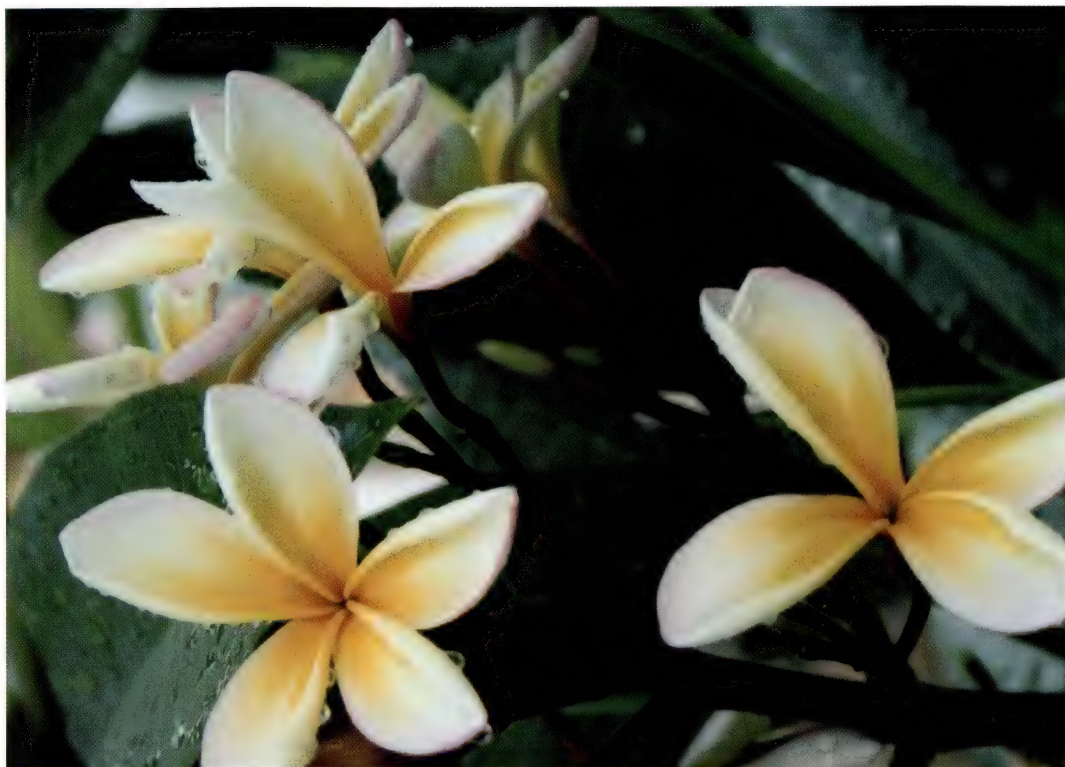


## For Starters, Get It Sharp!

**RIGHT** Diane Feldman says: "Tips for a DSLR learner would be greatly appreciated." Well for starters, this image is just not 'sharp' enough. By that I mean all the lines and detail within the flowers should be crisp and clear, and they're not. You need to learn what shutter speed is needed for what focal length, when a tripod is required to steady your camera (generally in dim light), and how and where to focus in the frame – these are just the basic skills. I'd also suggest shooting better flowers, without missing or obscured petals, preferably closer together so you don't get big black spaces between them and can thus fill the frame with more flower and less background. Lastly, try not to chop the edges of the petals off with the frame. Is that enough to begin with? Good luck (and keep on reading *Australian Photography*)!

### ☀ Saima's Tip:

There isn't much point in shooting a wonderful subject if you can't get the right parts of the frame and the key content sharp. Consider carefully what you want to photograph.



TITLE: FRANGIPANI

PHOTOGRAPHER: DIANE FELDMAN

DETAILS: CANON EOS 1000D, 18-55MM LENS, 1/60S @ F/6.3, 200 ISO, HANDHELD \*



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## WORLD PHOTO ADVENTURES



# A Godless Image

Geoff Cowan was assigned to photograph a convention of atheists and came face to face with the most famous of them all – Richard Dawkins!

**I**n March this year I got the chance to shoot images for a major convention with international speakers. The Global Atheist Convention was billed as the first of its type in the world, and to ensure its success a number of draw-card speakers had been booked - in particular one Richard Dawkins. Mr. Dawkins is perhaps best known for his recent books about atheism and evolutionary theory and he is well-respected in the world of science.

The convention was conducted from a Friday to a Sunday, along with several fringe events, in the Melbourne Convention Centre in the Docklands area of Melbourne. With over 2500 delegates from around the world, the photography was to be distributed to a number of media sources at various times during the convention.

On the third day of the conference I got the call to photograph Richard Dawkins. I had taken the opportunity to read all his books and recent articles in the Australian press as part of my research. He had appeared on ABC TV on the *Q&A* program (which I recorded and watched twice to read his body language and how he responded).

I attended the “green room” about 30 minutes before his speaking session. The green room is where speakers prepare and it was large, with yellow walls, florescent lighting, mirrors and dull furnishings straight out of the Eighties – in short, a photographer’s nightmare! I introduced myself and took the opportunity to say that I’d enjoyed his work, especially his latest book *The Greatest Show on Earth*, which had been a best seller. He smiled and shook my hand, and his grip was warm and firm. I took one ‘demo’ image to test my exposure and the lighting effects and adjusted as required, and then moved around the room talking about an article I’d read that morning. I got that “Dawkin’s smile” which I’ve seen in many of his images, and at that point I achieved a breakthrough with him. While

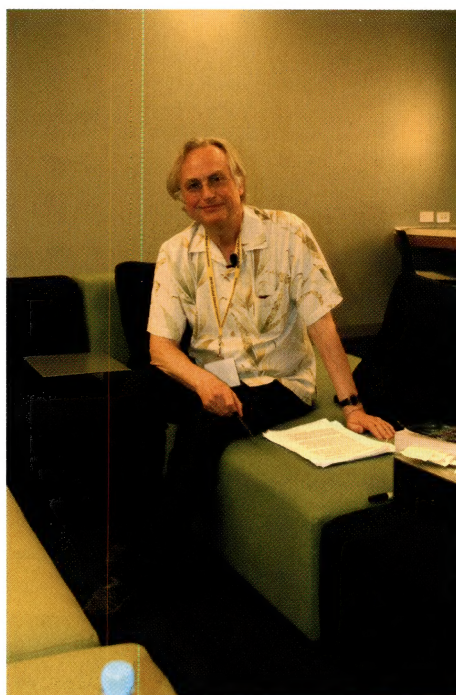


IMAGE BY GEOFF COWAN.

**ABOVE** Geoff Cowan only had a short time to photograph the iconic atheist Richard Dawkins.

I moved around him we discussed horses, Australian poetry and what he was going to do in Australia. I occasionally paused to make a point or to illicit a response, always looking to get that iconic image. The “little things” included a copy of his recent book, which was dog-eared and which had Post-It notes coming out. To me it demonstrated what the man was about, and what he stood for. I thanked him warmly for the chance to photograph him and then allowed him to prepare for a session which would be nationally reported the next day. My images were posted within 30 minutes and comments flowed in for days after the conference finished. One comment from a well-known sceptic was “How did you make him smile?” This challenging shoot was only one amongst a host of other issues I dealt with during the convention, including crowds at book signings, low light in the conference venue, speakers who hated flash

photography, security details, other non-accredited photographers, a large venue with lots of things happening at once, and other venue issues. But the committee facilitated all my requests, including a media pass, reserved seating up front, and access to all speakers both in the green room and in other areas of the event.

I learned a number of lessons from this experience that readers might like to consider if they face such a challenge:

1. If you get to shoot a conference, research your speakers and attendees, learn about them and understand them.
2. Be available for any photo opportunity which might arise. This will include highlights, lowlights, group shots, and on-the-spot images - inside and out!
3. Know your equipment and travel light; limit your lenses and gear because you’ll need to move around a convention area quickly to get the best images. Don’t forget spare camera batteries, extra memory cards, etc.
4. Know all the committee members by their first name and have the main decision-makers’ mobile numbers in your own mobile (or at least on a bit of paper)!
5. Know the other people who are assisting, including the video shooters and other photographers, then network, network, and network!
6. Take the time to get to know the other attendees. It was great when an attendee or a committee member told me certain people were sitting together or others were alone waiting around, because it provided a good opportunity for me to shoot more images.
7. Finally, just do it! Have a passion, apply your photographic skills, and make a contribution. This was the first such conference ever held in Australia and I recorded it. It was a great challenge, and worthwhile in every respect.



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Eugene Tan, EOS Pro Photographer

### Eugene Tan, EOS Pro Photographer.

"It was my first time in Hawaii, which is odd as I make a living from shooting beautiful waves and Hawaii is the world centre of surfing - I just hadn't got there yet because I was distracted with less crowded spots. I took this shot at a remote beach I found. No hotels, no tourists, no Waikiki that's for sure. It was about 35 degrees and I shot a series of images with my Mark IV, cooling off in the shorebreak. This clear wave wobbled and drew sand as I swam behind it creating this incredible abstract image. I love the buckled shape that the water is making. People think it's not a real shot, so I love that it was captured in camera. It's funny how in the land of giant waves, the small ones are pretty great too."



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